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ABSTRACT

The results of a comparison of television programming for children in the United States, Canada, Japan, and the democracies of Western Eruope are presented. It was found that: in European countries no advertiser is allowed to sponsor a children's program, almost none of these programs carries commercials, and except in Italy, no host of a children's program can make any type of TV commercials. The networks have either individual children's departments or coordinators of regional children's departments; these departments make about 58 percent of the children's programs shown. For Canada, the United States, and Japan, only the United States has no weekday afternoon network children's program; only the U.S. has more advertising on afternoon children's programs than on adult evening programs; the U.S. carries at least twice as much advertising on these programs as do Canada or Japan. Other differences noted also point to deficiencies of U.S. programming for children. Appendixes discuss children's programming in Australia and present charts and figures which summarize the data. This document formerly announced as ED 057 631. (JK)

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AN INTERNATIONAL COMPARISON OF CHILDREN'S TELEVISION PROGRAMMING

FILMED FROM BEST AVAILABLE COPY

by

David Fleiss and Lillian Ambrosino

NATIONAL CITIZENS COMMITTEE FOR BROADCASTING

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JULY 1971

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PREFACE

The sheer magnitude of the numbers of American children who watch television and the regularity with which they watch it is enough indication of the enormity of the role the television medium plays in the lives of young people.

One-fourth of this nation's population or 55 million persons are under 14 years of age. Pre-school children watch more television than children of any other age group -- and even more than adults. By the time the American teenager finishes school, he has spent more time watching television than he has spent in the classroom.

In response to outcries from the public about excessive commercialization, violence, the lack of informational programming, and a host of other alleged abuses surrounding programs for children, the National Citizens Committee for Broadcasting, a non-profit citizen supported group dedicated to the improvement of radio and television through concerted public action, decided to undertake this project.

The particular focus of this study -- an international comparison of children's television programming -- was chosen because the pressing need was to have available yardsticks against which to judge the performance of American commercial television networks. Studies on television violence and on the psychological impact of television advertising on children were already being conducted or under consideration by other institutions -- and there seemed to be no point in duplicating their efforts. The need

for an international comparison study became particularly evident when the Federal Communications Commission announced in January of this year a Notice of Inquiry and Proposed Rulemaking on television programming for children.

The Commission indicated in its notice that it does not have in its files "sufficient data on children's programming on which we can evaluate the situation." This study seeks to provide such data.

This is the first study of its kind. While there has been some discussion about how other countries handle children's television, no researcher has so far gathered any systematic information about children's programs in other countries and attempted to compare it with similar data on American commercial television.

The countries selected for the NCCB study all have in common highly developed broadcast technologies and adhere to fairly corresponding systems of representative government.

The underlying issue considered in the study is the degree to which other countries -- and the United States -- recognize that television has certain positive obligations toward its child audience. How do other countries approach the problem of children and television? Do they define what is meant by "children's television?" Do they place restrictions on advertising to the young? Do they set aside different hours for children during the week? And do they, in the first place, consider television a medium capable of playing a positive role in the overall development of children?

In the study, the authors, David Fleiss and Lillian Ambrosino, try to answer some of these questions and many more. Lillian Ambrosino, a writer and researcher, is a founder of Action for Children's Television. Having spent the past year in London, she authored the sections of this report dealing with children's television in Western Europe and Australia. David Fleiss, a political scientist who was formerly with the Senate Select Committee on Equal Educational Opportunity, was the project director and wrote the overall conclusions as well as the portions on the United States, Canada and Japan.

Assistance in editing and typing was provided by the NCCB staff -- particularly Indie Badhwar, Eva Coleman and Helen Rowland.

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CHAPTER I.

CURRENT CONCERN OVER CHILDREN'S TELEVISION PROGRAMMING: THE NEED FOR A BROADER PERSPECTIVE

Cartoons, punctuated with 60 percent more commercials than in adult evening programs,[1] comprise most of the programs for children presented on commercial television networks in the United States. Not one of the commercial television networks presents any children's television program on weekday afternoons. The very few hours presented for children are almost all on Saturday mornings.

Public reaction to this situation has taken numerous forms. Action for Children's Television, a Boston-based national citizen's organization, began to mobilize the growing concern over children's television programming in February 1970 by petitioning the Federal Communications Commission to require a minimum of 14 hours of children's television programs every week on every television station and to ban commercials on children's programs. Thousands of letters were received by the FCC backing these proposals.

The FCC, in response to the ACT petition, in January 1971 issued a notice of inquiry and proposed rulemaking to gather information and comments on the entire subject of children's television programs and the advertising they carry. After the FCC announced the inquiry, it received many thousands of additional letters urging it to take action in the area of children's television programming.

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[1]The phrase "adult evening programs" is used in this study to indicate the hours 7:30 P.M. to 11 P.M., the time period that the American broadcasting industry calls prime time. More adults watch television during this time period than during any other.

The U.S. Senate showed its concern by passing S. 1557 in April 1971 which contained Senator Mondale's proposal to provide $45 million for the production of educationally valuable children's television programs.[1]

The media forum of the White House Conference on Children, in a report given to President Nixon in May called for the immediate establishment of a National Children's Media Foundation to try to correct what the White House conferees called the failure of the media in America to realize their potential for nurturing the healthy growth and development of our nation's children. The White House Conference also called on broadcasters to experiment with limiting the quantity of advertisements on children's programs. And nutrition advocate Robert Choate organized the Council for Children, Media and Merchandising to work for the adoption of a code regulating the advertising of edibles directed at children.

Finally, the President of the ABC Television Network, James E. Duffy, convened a workshop in June of executives in broadcasting and advertising ostensibly to consider how they could improve children's television programming. He asked "Have we, in the face of mounting government and citizen group criticism, undertaken a

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[1]It should be noted that while all the levels of government in the United States together spend $60 billion each year on public elementary and secondary education, they spend nowhere near even one-half of one percent of that amount on television; yet, according to the Surgeon General, by the time the average child has graduated from high school, he has spent more time watching television than he spent in school.

band-aid application rather than the surgery that is called for in this area?" So far, results from the conference are not evident.

Prior to this workshop, three measures apparently designed to meet some of the criticism by citizens groups of children's programs were taken by the commercial networks. First, each of the three networks appointed directors of children's television programming last year. Second, they presented occasional special programs for children during the 1970-71 season. Third, each network announced the scheduling of an hour or more of informational programming for Saturday mornings commencing in September 1971. However, the three commercial networks have made no plans to present weekday children's programs from 9:00 A.M. until the end of the broadcast day.

Since for most of the week there are no network programs created especially for children, American children have almost no choice but to view adult programming at an early age. According to the National Association of Broadcasters, 40 percent of first-graders' television viewing is adult programming.[1] This statistic is taken from a study done over 10 years ago at a time when the networks did present weekday afternoon television programs produced especially for children. But now, because the networks provide less children's programming than 10 years ago, the percentage of time a child spends viewing adult programming must certainly be much higher.

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[1]National Association of Broadcasters' submission to the FCC in opposition to the ACT petition, RM 1569, p. 3.

As a 1967 study of children's television programs in the United States discovered, "A consistent trend in American television has been to abandon children's programs because of lack of sponsorship and knowledge that the children will watch the so-called family programs."[1] The result is that young children, provided with no other alternative by network television than to watch adult programming for most of the week, spend a considerable amount of time viewing television programming not created especially for them. According to the A. C. Nielsen Company, children are heavy viewers of afternoon programs. The only period during which children view more television than in the afternoon is during weekday evenings.[2]

It is precisely because for six days out of seven children in the United States have so little choice except to view adult programming that the issue of violence on both children's and adult programming is important to many parents. National concern about violence on television, evident at hearings held first by Senator Kefauver in the early fifties, then by Senator Dodd in the mid-sixties, and in recent years by Senator Pastore, culminated in Senator Pastore's 1969 request to the Surgeon General for a report in a year on the effects of violence on television. As a result, the National Institute of Mental Health funded a series of studies which are now overdue.

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[1]Foundation for Character Education, Television for Children (Boston: T. O. Metcalf Co., 1967), p. 45.

[2]A. C. Nielsen Company,"Nielsen Television Index and National Audience Composition," Fall 1969.

That children do watch much television has become a fact of modern life. Parents who wish to guide their children's television viewing find it extremely difficult when the number of programs designed for children is limited. Turning off the set is often not a viable alternative. As Wilson Dizard points out, "The effectiveness of banning children's viewing of certain TV shows was questioned in a 1963 Finnish study of children's program preferences. All of the shows banned for children on Finnish TV had been seen by half the 4,903 youngsters surveyed, aged nine to eleven; every child had seen at least one prescribed program."[1]

To provide children with appropriate programs at given periods in the day makes parental supervision, inevitably a difficult task, less onerous. While the definition of children's programs used in this study is simply the programs that broadcasters present especially for children, it is possible also to describe the purpose of children's programs as "one segment of broadcasting with which parents need not be concerned." The reason the parent need not be concerned is that the broadcaster will have assumed the responsibility of caring for the child for a specified period during which programs especially designed for children will be shown over television. Jack Hargreaves, a British commercial television producer and author of the parental concern definition of children's programming quoted above, says that children who are provided with the opportunity of

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[1] Broadcasting, June 6, 1963, quoted in Wilson Dizard, Television: A World View (Syracuse, New York: Syracuse University Press, 1966).

viewing high quality programs designed for them not only "come to no harm," but also that they "will gain some emotional and mental profit. And they will enjoy themselves."[1]

Are children's programs on weekday afternoons not shown over television in other countries as well? Or, as was reported several years ago,[2] do they continue to devote much late afternoon and early evening time to programs for children? Do television networks in other countries present programs for children according to age groups? Do other countries present informational programs for children?[3] Are there broadcasting systems in other countries which do not allow children to be exposed to as much commercialism as they are exposed to on American television?

It was to answer these questions and many others that the National Citizens Committee for Broadcasting initiated this international comparison of children's television programming.

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[1]Jack Hargreaves, "The Children Brought Us Together," European Broadcasting Union Review, January 1970, p. 25.

[2]Burton Paulu, Radio and Television Broadcasting on the European Continent (Minneapolis: University of Minnesota Press, 1967).

[3]J. D. Halloran and PRC Elliott in Television for Children and Young People (Geneva: European Broadcasting Union, 1970) present a discussion of informational programming for children and programming according to age groups that was helpful in formulating survey questions on these subjects.

CHAPTER II.

CHILDREN'S TELEVISION IN THE DEMOCRACIES OF WESTERN EUROPE

This Chapter reports on the operations of and guiding philosophy behind children's television in 12 nations of Western Europe -- Austria, Denmark, Finland, France, Great Britain, Ireland, Italy, the Netherlands, Norway, Sweden, Switzerland, and West Germany. These countries were deliberately chosen because each practices some form of democracy and free enterprise. As such, they were felt to be fairer comparisons with the United States than Czechoslovakia, Hungary, Poland, Portugal, Spain or Yugoslavia, all of whom create children's programs but are bound to different systems of government and economics.

A. FINDINGS

These, in brief, are some of the important characteristics of children's television in these European countries as described by the respective directors of these programs in responses to questionnaires, personal and telephone interviews.[1]

-- No advertiser is allowed to sponsor a children's program in any of the countries surveyed.

-- There are no commercials during children's programs on any national network except for England's ITV.[2]

-- None of these countries except Italy allows the hosts or hostesses on children's television to make any type of commercial for use on television.

In some cases, they are further bound by formal or informal agreement not to lend their name to any promotion (except a worthy cause) in any media.

-- None of these countries or systems permits the sale of a children's program made by them for commercial purposes.[3]

-- Most of the represented networks have individual children's departments. The few, who do not, have individuals who coordinate nationally the work done by regional children's departments.[4]

-- Each children's department is allocated a discrete budget.

-- These departments make approximately 58 percent of the children's hours they present (for 1970-1971).

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[1]Their names are listed in Appendix V,4. Information for England's ITV was gotten from interviews with the regulatory Independent Television Authority's Head of Advertising Control and Supervisor of Children's programs.

[2]Advertisements on ITV, however, are pre-screened by the ITA, whose powers will be discussed in greater detail below.

[3]In rare instances, programs made by independent producers carried by a network will sell their name. But no mention of this or use of the name-bearing products is ever seen on the screen.

[4]A number of these children's departments also make programs for radio.

-- All the nations reserve hours for children's viewing. These tend to be in the late afternoon or early evening.

   Other hours are considered to have large numbers of children in the audience, and broadcasters, therefore, are cautioned in one way or another not to present material "offensive" to them.

-- Although most of the networks have research departments, research done on the results or effects of children's programs is generally sporadic and informal.

B. HISTORY

The development of a virtually sales-free genre of children's television in Western Europe arose both from the European concern with the vulnerability of young people and, even more importantly, their fear of a commercial takeover of a unique and powerful form of communications. Each of these countries, early in the establishment of television, decided that the sale of air time (if allowed at all) must be both totally separate from program content and carefully controlled.[1] Buying time was to be no different from purchasing space in a newspaper. And to make certain of this separation of purse and program, each of those countries deciding in favor of air sales passed laws and/or created governmental or independent bodies to oversee advertising standards, content of commercials and, in some instances, distribution of revenues.[2]

England was the first of these nations to have commercial, or independent, television. The Television Act of 1954 that initiated

[1] Advertising on Radio and TV (European Broadcasting Union, 1966), p.2.

[2] See Appendix V, 3.

ITV had a "rough and stormy passage through Parliament." Members from both sides of the House feared a repetition of the consequences of American commercial radio. As an appeasement to these fears all sponsorship was banned in the original television enabling legislation.[1] Wanting to further avoid the "excesses of Madison Avenue," the newly formed Independent Television Authority (that was to regulate ITV) appointed an advertising advisory committee (whose chairman and majority came from the councils of British advertising) to "translate the best standards of press advertising" for television. The resulting code,"The Principles of Television Advertising," was published in 1955 -- well before the start of independent television.

Even this was found to be not enough. Advertising on television was inescapable: it could not be skimmed over like that in a newspaper, and it was there to be seen and heard by everyone, old and young alike. If not properly constructed, it could be considered an invasion of privacy. Furthermore, "viewers turned out to be much more literal in their approach to television advertising... (and this made) some of the conventional exaggerations and age-old advertising cliches...seem ridiculous and indefensible in sound and motion." All this led to a revision of approaches to sales on the medium and "firmer and more far-reaching controls" by the ITA. A system of copy control was developed to make certain that advertising was kept within the limits of "reasonable public opinion"[2] -- opinion

[1]Graham, Archie (Head of Advertising Control, ITA) "Copy Control in Television Advertising" in Advertising and the Community. (U.of Manchester Press, England: 1967).

[2]Graham, Archie. "How Public Opinion Creates Standards".

that the ITA was considered to represent on behalf of the nation's citizenry.

ITV did not acquit itself well during its first decade of life. With the exception of news, its performance was generally miserable (as documented by the Pilkington Report of 1963); its advertising and profits, excessive. This led to both a considerable shuffling of program companies and the passage by Parliament in 1964 of a revised Television Act. The ITA already owned and maintained the transmitters (for which the 15 program companies pay rental fees) and had the ability to choose the program companies each six years. To these, the 1964 Act added complete control over the ITV schedule -- both programs and advertisements. Now, no program can be aired without ITA consent in principle, and every advertisement (except short,locally made spots) has to be approved from copy to finished film before it can be broadcast.[1]

The ITV Code of Advertising and Standards Practices, 1964 Television Act, and 40 other Acts of Parliament[2] have created a system of "immediate accountability" with the full burden of proof of claim placed on the advertiser. If he feels the ITA to be unfair, he can sue it. So far no one has, however. This once-feared system, in the opinion of Archie Graham, Head of Advertising Control for the ITA, has turned into a "social asset" by protecting the public, improving self-control by the advertising industry, and raising the

[1]These functions are summarized in Appendix V, 5.

[2]These are listed in Appendix V, 6.

standards in all media in Great Britain.[1] England's advertising standards, thinks Graham, are now "the highest in the English-speaking world."[2]

This bit of English history has a dual relationship to children's television in Europe. England by its action set a standard for commercial content. (Its BBC had already established a world reputation for its program content.) Austria, Finland, Ireland, Italy, Netherlands, Switzerland, and West Germany, the other nations in this survey that permit the sale of air time, limit it to literally minutes a day.[3] With the exception of England, these sales messages can only be seen at night, usually at three or four fixed intervals. None can interrupt programs, again except England's ITV which allows an average of six minutes an hour during three natural breaks. And the ITA excludes commercials from news and public affairs, school and religious programs involving royalty or unusual circumstances.

The evolution of the ITA also demonstrated that a mechanism could be created to contain possible excesses of commercialism in television. With a clear legal mandate and an independent source of income,[4] the ITA can easily demand "responsible" programs in return for the privileged use of a public facility. Thus, the ITV

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[1]Graham, Archie. "Copy Control in Advertising," p.2.

[2]"Advertising Reformed, Says TV Controller" Times (London), April 7, 1971, p.3.

[3]See Appendix V, 3.

[4]Some 99 percent of the ITA annual budget comes from the rental fees of its transmitters.

companies must make and broadcast each year a certain number of school,[1] religious, news and public affairs programming for which they will receive no immediate remuneration. By its actions, England was eventually able to sustain a commercial television service quite different from that in the United States, making Europe's most extensive profit-making experience in the medium in itself an exception from any others in the world.

In Europe, then, the public interest was seen to be the predominant consideration in the operation of television. With this attitude, it is a small, not radical, step to make further allowances in the case of children.

C. THE ATMOSPHERE

As a result, children's television in Western Europe is for children. That is its sole purpose although, as shall be discussed later, this is interpreted differently in the various countries. To keep it this way, no commercials can be shown during the programs (except for England's ITV); within programs, no product can be used by brand name, excluding those rare exceptions when the brand name has become synonomous with the generic term (with the sole exception of Italy). No person appearing regularly in a children's program can make any TV commercials (this can include advertisements

[1]ITV stations broadcast an average of nine hours per week of school programs during the school year. They are made by the special school departments maintained by five of the 15 program companies at annual cost, in 1970-71, of about $1,200,000.

in other media, too) and the name of a network or station-originated program is not for sale or use elsewhere.[1 & 2]

The difference in atmosphere can be seen in the way that the British have adopted "Romper Room," the program for pre-school children.

In the United States, the program makes great use of pro products with the same name,and its "teacher" hostesses regularly deliver commercials. The format is sold to some 60 stations outside America; yet, in the British Isles, the program is broadcast without mention or use of "Romper Room" products, or the practice of hostess-delivered advertisements.

Most children's departments expect their performers to voluntarily refrain from exploiting their position. It takes the form of an understanding which, if broken, could result in the loss of the job. Unwilling to chance a risk, however, others will require the signing of an agreement to that effect.

Because, as indicated, Austria, Finland, Ireland, Italy, The Netherlands, Switzerland and Western Germany allow so few commercials, only a very small number are likely to be for children's

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[1]There are rare exceptions: The BBC sometimes issues books based on the contents of children's programs. These are made subsequent to the shows and mentioned once or twice on the air. Proceeds go to a general program fund.

"Magic Roundabout,"a popular 4-minute animated series seen in France and Great Britain has sold its name to toy, cereal, book and other makers of children's products. It is an independent production firm, however, and the products are never mentioned on the air.

[2]This information is listed by nation in Appendix II, 1.

consumer goods. Without exception, these ads are all broadcast during the evening; hence, adult-viewing hours. It would seem then, that this practice was designed both to avoid appeal to a "child's natural credulity," a phrase often used in advertising codes or broadcast laws, and to discourage children from making "...themselves a nuisance in the interests of a particular product or service..."[1]

D. THE ATTITUDES

Audience and Purpose of Programs

Although television viewing in Western Europe is increasing, it still does not occupy the number of hours of an average adult's time as it does in the United States. Most of the countries here reserve their morning and early afternoon hours for school programs, their late afternoon or early evening hours for children's programs, their evening hours for adults, and sign off before midnight.[2] England's BBC 1 and ITV, and Italy's Primo Programmo had the highest weekly totals of the responding networks. Their average of 85-90 hours is far less than the 120-130 hours a week of many American stations.[3] If the adults watch less, it follows that the children will too.

How much children watch -- whether, indeed, they should watch at all -- affects the individual nation's program concepts.

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[1]Code of Advertising Standards and Practices of the ITA. Appendix V,7, "Advertising and Children," Paragraph (e).

[2]This selective use of the TV day has probably contributed to the on-going popularity and strength of radio in Europe.

[3]Remember, that the overwhelming majority of American programs are for adults, while those in Europe are apportioned for the purposes stated.

The Germans and Dutch do virtually no programming for the under-fives; the Austrians only an optimistic five-minute bedtime story each weekday evening. Only the BBC and Italy do more than 2 hours of programs for this group a week. In contrast with the inference that the Germans and Dutch may consider television unsuitable (or unnecessary) for the little ones, the BBC accepts the fact of their fascination with the medium. They also see it as a way for expanding the preschooler's world, of providing him with a substitute for the nursery school activities now available to only 10 percent of that nation's children.

Most of the programs in this survey were made for the six to 13 year-olds. Although it was interested only in youngsters under 13, it did find programming for teenagers. But here again, the philosophies differed. The Scandinavians, Danes and Dutch recognize this as a valid program group, while the BBC has no formal youth division and does only occasional series for those over 10. By the age of 12, they believe, "most children want to choose their viewing from the whole range of adult programs and (the BBC) should not widen the generation gap by focusing attention on special programs for young people."[1]

Generally, however, it is fair to say that Europeans would prefer television to be sparingly used by children. For this reason, it is usually seen by its creators to serve a purpose. Whether to entertain or to educate, those overlapping and indefinable terms, is very much a function of culture and definition,

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[1] Sims, Monica. "BBC Television Children's Programs" European Broadcasting Union Review (May 1971), p. 3.

Messrs. Mathieu and Vemmer, who lead the French and Danish services for children, tend to be quite literal in their approach. Danish programs for the young are apt to include a "message"; the French try to educate whenever possible, though not in the case of the very young. The BBC philosophy is to present children with a "balanced diet" of entertaining and stimulating programs.

> Says Monica Sims, Director:
>
> "We are not interested in providing moving wallpaper to keep (children)...quiet...we do all we can to stimulate individual thought and action."

Yet Miss Sims (and the ITV seems to have followed the BBC's example) feels this can best be achieved in programs that are both amusing and educational -- in the largest sense of that term. "We must admit that the competitive situation means we have no ready-made captive audience," she goes on, "and that children are tired at the end of the day." Her producers take account of both factors by presenting their material (as serious as it may be) in a light-hearted, fast-moving way.[1]

Times of Broadcast

Though the intentions of programs may be a function of culture, personalities and luck, the Europeans are quite definite about the times for children's programs. With the exception of Denmark and England, who both schedule children's shows in the late morning (on BBC 2) and early afternoon, the late afternoon or early evening hours are generally reserved for children.[2] Children have returned home from school then, and the programmers and/or supervising agencies have taken precautions to make certain the material on television at that time is

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[1] Sims, Monica. "BBC Television Children's Programs," European Broadcasting Review (May 1971), p. 2.

[2] This information summarized in Appendix II, 4.

appropriate. This doesn't necessarily mean daily fare but a constant awareness that material broadcast may be seen by great numbers of children.[1]

Not all these nations broadcast children's programs each day. Austria, France, Ireland and The Netherlands, for example, prefer 1:30 to 2:45 hour blocks from one to three times a week. The children's hour will vary from country to country, starting as early as 9:45 a.m. (Denmark) or as late as 7:00 p.m. (France's 2nd chaine).

There is no equivalent of the Saturday morning cartoon hours anywhere in Europe.

Family Viewing

The Europeans nourish the ideal of family viewing -- and a few countries go so far as to combine their family and children's departments into one. The workday in Norway, for example, ends at 4:00 p.m., and the children's hour (or rather, half-hour) is slotted for 6:00-6:30 when everyone, having supped and perhaps even have had a catnap, is free to watch together. The French and Swedes also schedule a comparatively late children's period. In addition, Austria, Denmark, France, Great Britain, Ireland, and The Netherlands make programs for broadcast on either Saturday or Sunday afternoon, when they think both parents and children may be watching.[2]

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[1]This admonition is sometimes formalized. Britain's ITA requires one hour between 4:00-6:00 p.m. each weekday be for children and that the other not be "offensive" to them in any way. An additional half-hour must be broadcast for children on Sunday and 30 minutes of "appropriate," though not exclusively children's program on Saturday.

[2]This does not include programs such as sports, which could certainly be regarded as "family" viewing, but are not made for that purpose.

Undoubtedly the oldest program of this type is BBC's "Watch With Mother," that has been running 18 years on that assumption.

Special Programs

By and large, children's programs mean those for the average, healthy child. Some cultural difference is injected by films or programs gotten from another country (everyone belongs to the European Broadcast Union, EBU, and this facilitates exchange). Once in a great while, a program is made for a special group. BBC's "Vision On," a brilliant excursion into every conceivable visual device, was originally made for deaf children. It soon proved to be so popular that it extended its mission to include all children. Although it still does this with the use of minimal language, words are translated into hand-language for those without hearing.

Television is seen to have unusual virtue during the school holiday seasons. Many of the responding nations increase their programming for the young then (at least, in the case of France), and try to make it more challenging than the daily go-round.

E. THE ORGANIZATIONS

Most European television systems have distinct children's departments. Some of these, as previously stated, may also be responsible for youth and family programs. In Ireland, the Children's Director also oversees Irish language programs. When the network is comprised of individual stations, as in Germany's ARD, or program companies,[1] as in England's ITV, the children's programs will actually

[1]They are called program companies because that is their main function. They do not own transmitters; they can sell time but only for a particular time slot. This practice is supposed to preserve program integrity.

be the combined efforts of various children's units in separate cities, working together to share the responsibility. In Britain, six of the country's 15 program companies have children's departments; their work is coordinated in bi- or tri-monthly meetings at the ITA London headquarters that has a person responsible for that area. ARD, similarly, appoints a coordinator who helps select the daily programs that will be seen on the ARD network.[1]

The more centralized broadcast organizations, such as France's ORTF or the BBC, will have a single group doing the programs even though they might each operate on two channels. Sweden's two channels, on the other hand, are competitive bodies, each doing its individual programming with different people. The latter reflects a feeling that some competition can be healthy and useful (Sweden is totally non-commercial); the former, as the BBC is fond of saying, shows that competition only breeds similarity[2] and that its two channels will be programmed to complement each other. (Of course, the BBC competes heavily with ITV.)

Small or large, single or double-channeled, none is without its type of children's department. Belgium and Switzerland have separate divisions for each of their language groups;[3] the BBC does

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[1]The average German has four TV choices: ARD network (Deutches Fernsehen) or first channel; ZDF (Zweitches Deutches Fernsehen) or second channel; the material presented by his area's TV; five of the ARD stations also cooperate in the making of three hours of cultural programs (or Third Program) shown during the evenings on the third channel.

[2]Anyone who watches English TV sees the truth in this. For it is usually the BBC that is the innovator of program types.

[3]Although Switzerland has divisions that broadcast in French, German and Italian for children, it has none for its native language of Romansh.

occasional programs in Welsh; and the Irish, in Gaelic. Undoubtedly, the most involved procedure is that in the Netherlands. Dutch Television is a consortium of some six member-subscriber groups,[1] who share time on the two channels and the television license fees in proportion to their membership. Scheduling is coordinated by the NOS (Netherland Broadcast Foundation) that also acts as a service agency to these groups and produces about 40 percent of all Dutch programs. Only AVRO, KRO and NCRV have special children's departments, each with a staff of two to six persons. The other groups, however, may occasionally produce children's programs as well, and the whole business is coordinated by individuals from each group who work with an overall coordinator, hired by Netherlands Radio. In this way, duplication is avoided and the various interests of the subscriber groups served.

The BBC, whose children's programs represent 10 percent of all BBC production, has the largest unit: Its staff of 80 produce some 90 percent of the average of 11 hours shown weekly for this audience. This includes 35 producers, 32 administrators, a graphics unit of five (including a photographer), and a staff of eight that

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[1]They are: AVRO-General Society for Radio-TV (Fairly general representation).
KRO-Catholic Group.
NCRV-National Christian Society
VARA-Workers Radio Amateur Society (Trade Unionists).
TROS-General, left-urban membership.
VPRO-Anarchist, "Hippie" membership.
A group must have at least 100,000 members to be given permanent funds and air time. Any group bringing the Cultural Ministry a petition with 15,000 names will be given a year's probation (and air time) in which to raise its membership to 100,000.

does nothing but answer the letters sent to its very popular "Blue Peter" program.[1] The 1970-71 budget came to 1,500,000 pounds, or $3,600,000, and an average cost of 2500 pounds or $6,000 per hour, a figure kept low by the use of repeats of programs of former years. By American standards, the figure is misleading, and one would have to at least double or triple it for a more accurate equivalent.[2]

Yet another procedure for producing children's programs is that of Sweden's Channel One. It has what might be considered to be a core-administration or advisory staff. Anyone is invited to submit ideas or to produce; the advisors coordinate and follow through. At the moment (spring 1971), 20 individuals are involved in children's television. Denmark follows the same open policy, although it employs 18 full-time producers and makes great use of others on short-term contract.

All the departments save Finland's and Italy's produce at least one-half of their material...from two to ten hours a week. Not all respondents could or would give budget figures. Those that did, however, ranged from $43,600 to $3,600,000 for the 1970-71 fiscal year. Such figures should only suggest costs and priorities: they should be regarded cautiously since,most probably, they represent overhead costs that do not include operating figures. To equate them to American costs, each would have to be doubled or tripled. What the figures do indicate, though, is a recognition that, although perhaps children should not watch television, they do. And because of this,

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[1]More about "Blue Peter" on the following pages.

[2]Detailed information on production capabilities and budgets in Appendix II, 3.

a national broadcast organization is legally and morally bound to provide them with special programs.

F. QUALIFICATIONS

A combination of technical skills, some knowledge and understanding of children and education, and a general interest in the field seem to be the main requirements for working in European children's television.[1] Although a few respondents felt the question of qualifications difficult to answer (the Austrian director felt it impossible to theorize on such a practical matter), most had no trouble in defining the "know-how" (the cogent requirements of the ARD director) necessary for children's television. Those countries with the least facilities for training tended to emphasize technical expertise most.

In several of the countries, producers of children's television were said to be generally young, and their tenure in the department only a few years. Children's television in these lands, it would seem, serves as a training ground. At the other extreme, the BBC requires its producers and directors to have had prior experience in television as well as some in either education, writing or theatre for children. Before the BBC hires an individual for these positions, he or she must indicate a commitment to the field. (The "Blue Peter" editor and executive producer have been with the program its entire 12 years.)

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[1] These are listed by country in Appendix II, 5.
Cf. with Australian commercial television qualifications in Appendix I.

Most of the countries combine the director-producer functions and depend on outside experts for program content. The Danes use much short-term help; the Italians prefer to either commission or buy outright a majority of their programs. The BBC, again differing from the usual pattern, expects its producers and occasionally its directors to write. They will use outside experts only as advisors -- and that not too frequently. Every one of their programs is fully scripted and rehearsed; there is no ad-hoc programming in their children's television.

Of the participating networks, the output of the BBC has a high reputation for its variety and quality -- a point worth noting because its children's unit also appears to be the most difficult to enter. Unfortunately, in Europe, as elsewhere, working for children does not carry the prestige of news or cultural programming, for example. Because the BBC commands enormous respect as an institution (rivaled only by the foreign service), it continually attracts competent and responsible people to its folds -- a status of association that washes into all departments. In children's television, the status is heightened by clearly defined qualifications, definite programming goals and daily examples of carefully conceived and expertly executed programs. Excellence is the best guarantee for continued excellence, since adults, like children, tend to imitate or better what they see.

Despite the status block, children's television in Europe is carried on in an atmosphere freed from irrelevant or devastating pressures. And, at least three of the respondents indicated a growing

appreciation of their work by a proposed increase in their budget for the 1971-72 fiscal year.

G. RESEARCH

Virtually all the responding networks have facilities for research within their organizations. Some of these departments' work, -- the Swedes, French, Finns -- is highly regarded. Not many of their efforts, however, are devoted to much other than audience response.

The research that is conducted by the individual children's departments tends to be informal -- follow-up telephone calls, visits to classrooms, occasional questionnaires. When in-depth analyses are required, a few have them commissioned from outside sources. The University of Leicester's Center for Mass Communications, for example, has been hired to do examinations of a children's news show done by Danish television. The same group did a comparison of the perceptions of children and children's television producers of "Blue Peter" as a part of an European Broadcasting Union Workshop, held in London, February 1968.[1]

The Prix Jeunesse, a group located in Munich created for the promotion and commendation of quality children's television, has been responsible for the few pieces of European research investigating children's perceptions of television. In 1964, 1966, and 1968, it initiated these studies by asking several nations (five each in 1966 and 1968) to dissect children's reactions to prize-winning films.

[1]The former is not published. Halloren, J.D. & Noble, G. "Researcher-Producer Co-operation," Appendix C, pp.64-76. Television Research Committee Second Progress Report and Recommendations (Leicester University Press: 1969).

Ranging from the obvious to the highly sophisticated, the studies demonstrated with a variety of approaches that children's understanding, liking, and perception of a film will differ according to age, sex, class and intelligence. They suggested that an adult's judgment may not coincide with that of a child's. More significantly, they point to the inordinately difficult task of making programs for children of different ages and circumstances, and the even more difficult task of finding the people and creating the atmosphere for the purpose. Whether or not the research has had an influence on the Europeans is impossible to determine. The specific research mentioned above did result in some immediate changes.

Researchers like to refer to the examples above as "effectiveness" work -- or short-term results. Studies into "effects" or long-term results of the medium on children have yet to be made, unfortunately.

H. THE PROGRAMS[1]

This review of European children's television was mean to describe the conditions and philosophies of children's programs rather than the shows themselves. Yet a random sampling of program types might give the reader an inkling of the kinds of programs done for children under 13 in these countries.

For the little ones, everyone has their version of stories, told or animated. Perhaps the most accomplished of this genre is BBC's "Jackanory." A theme a week is handled by a different person,

[1]Much more will be said about the English programs than the others since the writer has had an opportunity to watch them for nearly one year.

often a noted actor or actress. With the different stories, the scenes change accordingly: tales of the exploits of a king emanate from the presumed ruins of a castle; folk tales from Africa are told in a wild setting; those about fire engines,from the vehicles; and those on a contemporary topic, illustrated with photographs instead of the customary drawings. The focus is on the telling,and the format allows for a wealth of people and ideas.

Germany will often ask a noted writer of children's stories (Paul Schalluck is a favorite) to either dramatize one of his books or write an original TV play for children. The Germans have developed puppetry to a high art and often feature it in the pre-school programs -- as indeed do many others.

BBC's two series for under-fives, "Watch With Mother" and "Playschool" have been on the air for 18 and 8 years, respectively. The latter features two hosts, always a man and a woman, chosen from the dozen or so who share the assignment. Versions of this program have been seen in Australia, Austria, Norway, Italy, and Switzerland, who will sometimes share film and co-production with each other.

For the 6 - 13 year-olds, the diet tends to be a mixture of information and entertainment. The Germans and Swiss are known for the dramas they make for this age; the English have developed a format of classical and mystery series to jibe with the fascination of that age for the unknown, while the BBC's "Ask Aspel" does just the opposite. It is a program of the most often requested bits of programs shown the previous week along with a visitor from the world of television, such as a make-up man who will tell the audience more

about its workings. Other programs, for example, ITV's "Origami" and "Magpie" will combine information, instruction and entertainment.

The relative proximity of these nations facilitates occasional attempts to show how others live. The schedules are dotted with films or animations from other countries, whose acquisition is made easier by the membership they all share in the European Broadcasting Union. The spring schedule of WDR in Cologne, Germany, for example, featured a film about a family trying to survive in Bogota, as well as two-art films from Russia. BBC's "If You Were Me" did one better by actually photographing English children as they exchanged visits with youngsters in Turkey, Tunisia, Yugoslavia, Holland, Italy and Bavaria. The result was a personalized version of cultural differences and similarities, seen from the children's viewpoint. Production was shared by the participating countries.

The interest in combining entertainment with information itself creates new formats: Denmark has pioneered in the creation of a weekly news program for children; France's "Colorix," a potpurri, will often film interesting adults and youngsters on location; Germany's ARD's "Schlager Fur Schapporren" inserts the outside world into the context of a disc jockey's studio, a DJ and his puppet rabbit. The BBC's "Blue Peter" and ITV's "Magpie" (very much an imitation of the former) roam the country and world for topics.

In addition to the types of programs just described, cartoon series, light comedies, or series like "Flipper" are also found on the schedules of the countries surveyed.

Participation and Involvement

Most of the directors would agree that mere exposure to ideas, news, culture, etc. is only a rudimentary use of television. They would prefer a program to stimulate a child to learn or do things for him or herself. Some of these programs deliberately are structured to open the pathway to the child's involvement. In this connection, a special word is in order about the BBC's remarkable "Blue Peter" program for 6 - 10 year-olds.

Since 1958, "Blue Peter" has been seen by British children in two 25-minute segments a week. Its three hosts (better known as John, Peter and Valerie) are likely to be seen on, at, during, or in almost anything under the sun. Once each year the "Blue Peter" team travels to another country, films for several weeks and uses the material throughout the next year. Half the program ideas come from the children themselves, whose letters (as earlier indicated) are personally answered by an eight-person staff. Its contests have inspired as many as one-half million entries.

Nothing so dramatizes the philosophy and impact of this program, however, as the response to their annual Christmas appeal. Each year a specific goal is set to which children can contribute easily found objects such as stamps, tin foil, toy cars -- never money. Over the past six years, proceeds from the sale of these items have bought: two guide dogs for the blind; a tractor and agricultural equipment for a farm school in East Africa; four inshore rescue boats (that have since been used to save 104 lives);

three houses to convert into six apartments for homeless families; three hospital trucks, six emergency doctors' cars and medical supplies for the victims of the war between Nigeria and Biafra; four buses for old people with wheelchairs and equipment to help the household; three trailer-campers and a log cabin for use on vacations for 700 deprived children each year. Needless to say, each appeal has always exceeded its goal, once by 14 times.

Other European programs encourage different types of participation: BBC's "Vision On," originally made for the deaf, features children's art work and films. When an ORTF program suggested a book and posed questions based on its reading, it was greeted with three tons' worth of answers. The BBC runs an annual film contest for those under 16. The Prize: an opportunity to direct an actual BBC film crew.

Participation: Use of Children on Camera

While all the children's directors might agree on the virtue of involving children and encouraging their responses, their attitudes on the use of children as talent are not as unanimous. The Dutch, for example, make a practice of using as many young children as possible, especially in their shows for teenagers. The Germans will use child actors or young singers, but the English are reluctant to use the young as hosts or entertainers because, as Miss Sims states, they "...do not wish to exploit or over-praise immature talent for the envy of other children...or the entertainment of adults..."[1]

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[1] Sims, Monica. "BBC Television Children's Programs" European Broadcasting Union Review (May 1971), p. 3.

Children will be seen on English programs aplenty, however, if they have distinguished themselves in some way -- by being a contest winner, the year's best of something, etc. Young people are also seen as participants in science or quiz programs. (A number of countries have their version of the American "College Bowl." Some of these are for high schoolers; others may include the whole family.)

Use of the children in an audience or as part of a program also has differing opinions. Some of the story-telling hours will show a reader and children but most programmers seem to prefer the reader to engage the home audience by looking directly at "them" in the camera.

Selection, Creation and Continuation of Programs

In the favorable atmosphere of European children's television, a program and its creators can be given time to develop an idea and an audience. Where broadcasting is a quasi-monopolistic situation, as in France, Norway, Denmark, the size of an audience is a moot point: if children are to watch, they have but one choice (at least in their native language).

Programs, then, are created and continue at the collective judgment of the children's departments, their respective superiors, and budgetary allowances. (Some departments, such as that at ORTF, will also consult a special advisory body in those decisions.) Such situations, however, can lead to stagnation, and a number of countries make it a policy to make some pilot programs each year, while subjecting the others to a rigid review.

Since the audience changes so quickly, the children's producer has the advantage of being able to stretch his material. He can repeat his vintage programs. In Europe, he has another advantage in the frequent EBU meetings of producers of children's television, where concepts are exchanged and programs shown. Finally, he has the mental security of knowing his programs will be measured by something other than just an immediate audience rating.

The ITA, the reader will recall, takes precautions against the loss of children's programs by prescribing a certain number of hours for that purpose each week. At the time of writing, the ITA was urging the development of a regular series for preschoolers.

I. VIOLENCE

Most of the countries surveyed deal with the issue of violence allusively; they recognize its existence, the difficulty of definition, and its ambiguity. All this does not stop them from also acknowledging a possible impa . of the broadcast of violence on an immature part of the audience. Basically, their resolution is to treat violence by time and context. Radio Nederlands and the BBC seem to cut the broadcast day into two parts: before and after 9 p.m., and before that time. They say to their producers: "Beware that children might be watching in large numbers." This is not to suggest that they proscribe subject matter, only that they urge caution in the way it is presented. (The BBC does not allow violent scenes on its early news programs.) After 9 p.m. is clearly labeled "adult time",

and from then, one is likely to see the whole of adult topics and situations. (Violence and sex seem to represent poles of human reactions, and in Europe, one is more apt to see sex on the screen than violence. Much of the latter, in fact, usually comes in American series.)

Other countries have codes or laws on the broadcasting of violence with words to the effect that good judgment should be exercised in the selection and display of program contents, and that nothing should be presented that could be construed to offend any group or minority in the land. Germany prohibits the glorification of violence.

England is much more explicit. Although both the ITA and the BBC admit the "difficulty and undesirability of (being) dogmatic about the subject," they do not feel that talk of "common sense and good taste"[1] is enough. Both have detailed guidelines they hope will help "...avoid harm on the one hand...(and not) impoverish or emasculate...material on the other." [2] These two codes are both complete and thoughtful; each contains suggestions for both children's and adult programming.[3]

But the final guarantee for precaution in England lies in the power of the Independent Television Authority and the BBC Board of Governors, -- each of whom has the ultimate responsibility for the programs carried on ITV and BBC, and the authority to take programs off the air. Although this is very, very rarely done, the ITA has,

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1 & 2"BBC-TV Code of Practice on Violence in Television Programs," Ps.14-16. Published in Control of Subject Matter in BBC Programs.

3Appendix II, Chart 4, has both the BBC and ITV Violence Codes in their entirety.

on at least one occasion, ordered the cessation of one series for "excessive violence" and the broadcast of others at later times because their contents were felt to be inappropriate for young viewers.

Despite its difficulties and prescriptions, the inclusion of violence, or anything else, is finally a matter of judgment. It is hardly likely in the European atmosphere of children's television that violence will be used for its own sake or for the "crowd-catching" purpose of which it has so often been accused in American commercial TV. Rather, the selection of content becomes more a matter of interpretation of childhood, its necessities and capabilities for development -- a variation of the fantasy versus reality approach to programming.

Does a programmer continually "protect" his viewers by presenting an always safe, sentimental world? Or must television, along with its justifiably free flights of fancy, also concentrate on life's changes, mysteries, complexities, even its fears, albeit in ways children can tolerate and understand? To some, sentiment is the companion of exploitation in that both play on the innocence of children and neither is an attitude that respects or is willing to use the child's natural intelligence or curiosity. This is where the judicious use of fantasy and reality is so important. The unthinkable is perfectly plausible to a young mind when it is within the context of an unreal world. Put in an everyday setting, it can become unbearable. The BBC is particularly concerned with the distinct separation of reality and fantasy -- to the point where

the hosts of pre-school programs will occasionally be photographed in their own homes so that children will not think them to live on the TV sets.

> "...Our responsibility...includes helping children to face the realities, sadness, and evil in life...As producers of programs for children, it is our responsibility to provide all kinds of emotional experience, especially for children from deprived homes who depend on television not only for escape and security but for a stimulus and extensions of experience..."[1]

Judgment then becomes a matter of staff choice, atmosphere and expectations. The European children's departments are fortunate; their job is clear. It is to make programs for children. They have not to satisfy an eternal need for larger and larger audiences; they have not to bow to an advertisers's demands, or to roam the country or world for funds. They can afford to concentrate on the task of how best to use television for the young. Although national attitudes and individual budgets will invariably affect the end product, no one can ever accuse the makers of children's television in these twelve European nations of having anything but their audience's interests at heart.

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[1] Sims, Monica. "BBC Television Children's Programs" European Broadcasting Union Review (May 1971), p. 3.

CHAPTER III.

CHILDREN'S TELEVISION IN CANADA, JAPAN AND THE UNITED STATES

This Chapter reports on programs presented especially for children on television networks in Canada, Japan and the United States. A comparison of television programming in these countries is of particular interest not only because these countries share comparable forms of governmental and economic institutions but also because the organizations of the broadcasting industry in these countries is relatively similar. There are many differences among the broadcasting industries of these three countries, but Canada, Japan and the United States all share two fundamental elements in the organization of their broadcasting industries. In all three countries, advertising revenues are the primary source of support, and in all three countries the predominant structure is for one of several competing national networks to provide television programming to its local affiliate privately owned television stations.

A. FINDINGS

These, in brief, are the chief findings of a comparative analysis of children's television programming in Canada, Japan and the United States based on responses to a survey form completed by all Canadian and Japanese networks and by the Public Broadcasting Service in the United States, and from network press releases and informal industry sources for information about the three American commercial networks.[1]

-- While a variety of programs for children is presented on weekday afternoons in Canada and Japan, the United States has no weekday afternoon network children's programs whatsoever.

-- Only the United States has more advertising on children's programming than on adult evening programming. In fact, the United States commercial networks allow 60 percent more minutes of advertising per hour during children's programs than during adult evening programs.

-- There is at least twice as much advertising on United States commercial television network children's programming as there is on any of the networks in Canada and Japan that carry advertising.

-- While most children's programs in Canada and Japan are presented especially for pre-school or elementary school children, most American children's programming does not distinguish between age groups of children.

-- While both Canada and Japan each have two networks that present school programming that can be viewed at home, the United States has no instructional material presented on any commercial network.

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[1]The Columbia Broadcasting System and the National Broadcasting Company declined to complete the survey form. The American Broadcasting Company returned its survey form too late to be included in the study. Programming information for all networks except the three American commercial networks is based on a sample week in April 1971. Programming information for the three American commercial networks, based on Spring 1971 press releases of the networks, is for the first week of October 1971. The promises for the future of the three American networks were thus compared to the current performance of television networks in Canada and Japan.

-- In all three countries, research about particular children's television programs is limited primarily to studies of size of audience. Decisions to cancel programs and begin new ones are made on the basis of popularity of the program and availability of alternate material. The one exception is the extensive research done during the production and evaluation of the award-winning public television program, "Sesame Street."

-- The three American commercial networks, by introducing from one to two hours each of informational children's television programming in Autumn 1971, will begin to catch up to the level of informational programming offered by television networks in Canada and Japan. The American commercial networks will not be setting an example for networks in Canada and Japan, but rather will be following their example.

B. EXTENT OF CHILDREN'S PROGRAMMING

Differences in the extent of children's programming aired in various countries might result from technological and/or economic factors. But in comparing television programming in Canada, Japan and the United States, systems of broadcasting which are roughly similar are being considered. Not only are Japan and Canada close allies of the United States, they are the number one and number two trading partners of the United States.[1]

Particularly, the distribution of television sets and the ownership of television stations in the three countries follow fairly corresponding patterns. In all three countries, over 96 percent of all households have television sets. And in all three countries only a minority of television broadcasting stations are not privately owned. In the United States, 196 out of 892 stations are non-commercial.

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[1] U.S. Department of Commerce, Bureau of International Commerce, United States Foreign Trade Annual 1963-69: Overseas Business Report (OBR 70-3, March 1970).

In Japan, 71 out of 155 stations are non-commercial. And, in Canada, 18 out of 76 stations are non-commercial.[1]

Though Wilson Dizard may be correct in saying, "It has been the European rather than the American example which has set the specific pattern of television administrative development throughout the world,"[2] in the cases of Japan and Canada, the American system of predominantly private ownership of broadcasting stations has been adopted.

A significant difference between Japan and Canada on the one hand, and the United States on the other, is that Canada and Japan have developed systems for nationally networked television programs that are not produced from advertising revenue. In Japan, NHK, the largest television network in the world, is wholly government supported. In Canada, the Canadian Broadcasting Corporation, which carries advertising but receives the majority of its resources from the Canadian government, has the majority of the private television stations in the country as its network affiliates.

Public broadcasting in the United States is by no means equivalent to NHK or CBC. First, because broadcast signals from Public Broadcasting Service afiliates cannot be received as clearly as signals from commercial stations by television viewers even

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[1] Broadcasting Yearbook 1971, "Canadian Broadcasting Company 1969-70 Annual Report," and "NET Television Network, Japan, 1970." The number of television stations in Canada and Japan might appear to be surprisingly low until it is noticed that both countries have more extensive systems of low-power transmitters and translators than does the United States.

[2] Dizard, Wilson P. Television: A World View (Syracuse, New York: Syracuse University Press, 1966).

in major cities such as Los Angeles, Washington, D.C., and Cleveland owing to the inferior frequencies allocated to public broadcasting stations; and second and more important, because broadcast revenue from sources other than advertising is far smaller in the United States than in Canada and Japan. What little there is, is distributed broadly around the country rather than being concentrated on national production centers as occurs in Canada and Japan. It should also be noted that the United States commits a smaller portion of its gross national product than do Canada and Japan to television which is not supported by advertising revenues.[1]

In absolute terms, even though the gross national product of the United States is five times as great as Japan and ten times as great as Canada, the amount of money that the United States spends to sustain non-commercial television is much smaller than that spent by the other two countries. Therefore, the allocation of substantial funds by Canada and Japan to free parts of their television systems from having to depend on advertising revenues may well account for the difference in the extent of children's programming between these two countries and the United States. Figure 2 in Appendix IV shows that all Canadian stations receive revenues from advertising. But the CBC, whose affiliates include a majority of the private television stations in the country, is not dependent upon advertising dollars for most of its income.

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[1] See Appendix IV, 1.

As can be seen in Appendix IV, 6, when the 12 national television networks in the United States, Japan and Canada are compared in terms of the percentage of the total hours in a week that they devote to all programs for children, both school and non-school, ABC, CBS and NBC all score in the bottom half of the dozen networks considered. When the statistics for school programs are deducted, neither ABC, CBS nor NBC is in the top third of networks presenting non-school children's programming,[1] whether measured in absolute hours[2] or as a percent of total hours.[3] In terms of absolute hours per week of children's non-school programming, ABC, CBS and NBC are among the bottom five networks. In terms of hours of children's non-school programming as a percentage of total hours, ABC, CBS and NBC are among the bottom seven networks. Whether measured in terms of absolute hours or percentage of hours, NBC has the second lowest offering of children's programs of any of the 12 networks in Canada, Japan and the United States. The one network which scores lower presents no children's programming.

In Figures 4 and 5 in Appendix IV, which represent the hours of children's school programs and the percentage of total hours that are school programs, the considerable effort of NET, a Japanese network having no relation to the American organization with the same initials, should be noted. NET is a fully private profit-making net-

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[1] See Appendix IV, 4 and 5

[2] See Appendix IV, 2

[3] See Appendix IV, 3

work which presents two hours of school programming every morning six days a week in what it considers a demonstration of its public responsibility.

And notice must certainly be taken of the school programming of NHK, the Japanese non-commercial network. Consequently, Figures 4 and 5 in Appendix IV, are labeled "children's" school programming and not just school programming because, in addition to nearly 50 hours per week of programming for primarily in-school use, NHK presents 60 hours per week of formal educational programming for the benefit of adults at home. Offerings of NHK for adults include high school correspondence courses, university courses, beginning, intermediate, and advanced foreign language courses, lessons on how to play musical instruments, and instruction in computer programming, business management, and agriculture. There is even a special program of study for mothers who have to be at home with their children. All the formal educational programs are presented on a network reserved for instructional programming. This network is separate from the NHK general network which features cultural programs and public affairs. Both networks present programs every day from six in the morning until midnight.

In summary, only one network in Canada and only one network in Japan does not offer more hours of children's programming each week than either ABC, CBS or NBC. This can be seen either in Figure 6 in Appendix IV, where the hours of all programs for children are represented as a percentage of total broadcast hours, or in Figure 2 in Appendix IV, where the hours only for non-school programs are

presented. Both in terms of hours of children's non-school programs offered each week and hours of school programs offered each week, the performance of the networks in Japan is superior to that of the performance of networks in the United States. FUJI, NET, NHK and NIPPON present more hours of children's non-school programming each week, whether measured in terms of absolute hours or percent of total hours, than either ABC, CBS or NBC. The statistics for ABC, CBS and NBC are taken from their Fall 1971 schedules which will mark a slight increase in the number of hours of children's programs on all three networks.

C. SCHEDULING

Figure 7 in Appendix IV,[1] reveals that both Canada and Japan air weekday morning programs for children.[2] Every Japanese network provides at least a half-hour each morning of children's television programming and two Japanese commercial networks provide at least an hour and a half. In contrast, only one of the three American commercial networks provides any weekday morning children's programs.

Even more striking is Figure 8 in Appendix IV, dealing with the presentation of weekday afternoon programs.[3]

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[1]Compilations include only non-school programming. The inclusion in this comparison of school programming would have made the situation in the United States, which has no network school programming, look even worse.

[2]Weekday morning children's programs are defined as any television program presented especially for children from Monday to Friday before 12 Noon.

[3]Weekday afternoon children's television programs are defined as any program presented especially for children after 12 Noon from Monday to Friday.

Four out of five Japanese networks present an hour-and-a-half or more of children's television programs each afternoon. The fifth network provides an hour each afternoon, as do both the English and French Networks of the Canadian Broadcasting Corporation. Only in America are there no children's television programs on weekday afternoons.

Most weekday morning programs mentioned in this survey are presented during school hours for pre-school age children. There are also a few programs presented in Japan for school age children before school hours begin. Most afternoon programs are presented for school age children between 4:00 P.M. and 8:00 P.M. The only network that presents any children's programs after 8:00 P.M. is the CBC French Network, which has a musical variety show for teenagers at 8:00 P.M. every Friday night, and a science education program about rockets and space travel at 10:30 P.M. on Thursday nights. This program, produced for teenagers, is repeated late in the evening so that adults, too, might see the program, according to the Assistant Director of Children's Programming for the CBC French Network.

In Autumn 1971 both CBS and ABC will be presenting children's programs from 8:00 A.M. until 2:00 P.M. on Saturday mornings. NBC will be presenting children's television from 8:00 A.M. until 1:30 P.M. In addition, ABC will present two hours of children's television programming on Sunday mornings.

But from 9:00 A.M. until sign-off time at night, there will not be any children's television programs on any commercial American

television network from Monday until Friday. In fact, the only commercial network that offers any children's programming from Monday until Friday is CBS, whose "Captain Kangaroo" is presented from 8:00 till 9:00 A.M.

It may be possible that apart from their intrinsic merits, some of the popularity of public television's "Sesame Street" and "Misteroger's Neighborhood" results from the great lack of weekday children's programs on American commercial network television. Unfortunately, insufficient financing of the Public Broadcasting Service does not enable it to provide programs on weekday afternoons. As a result even those American children whose television sets can receive the inferior UHF signals of most American public television stations are left stranded every weekday afternoon without any programs produced especially for them.

D. ADVERTISING

Of the eleven networks in the United States, Canada and Japan that present children's television programming, only two, NHK in Japan and the Public Broadcasting Service in the United States, do not carry any advertising. The CBC English and CBC French Networks both carry eight minutes of advertising per hour during adult and children's programming. Similarly, the Japanese commercial networks carry the same amount of advertising in adult and children's programming. Six minutes were reported by FUJI, NET and TBS, and six-and-a-half minutes by NIPPON-TV. In Canada and Japan, the figures cited include the total number of advertising minutes broadcast by networks as well

as spot advertising broadcast by affiliate stations.

In the United States, the networks themselves sell six minutes per hour during adult evening programming[1] and 12 minutes each hour at other times. However, in addition to the time the network sells in each hour, its local affiliate may also sell four minutes. Hence, the total advertising time allowed during adult evening programming on United States commercial network television is ten minutes per hour, and during other time periods when children's programs are presented, 16 minutes per hour are allowed.

The number of times a program may be interrupted for commercials during an hour on American television is determined by the same group that sets the rules for the number of minutes of advertising during an hour: The Code Review Board and its Code Authority. The Board, made up of station and network broadcasters and the Code Authority, is an arm of the commercial broadcasters' trade association -- the National Association of Broadcasters -- and is supposed to maintain a continuing review of all programs and advertising material presented over broadcasting facilities which subscribe to the Radio and Television Codes.

According to the Television Code, programs may be interrupted for commercials and other non-program material twice each 30 minutes during prime time and four times each 30 minutes at other

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[1]The phrase, "adult evening programming," is used here to refer to what the industry calls "prime time," a period from about 7:30 P.M. until 11 P.M. when more adults watch television than at any other time period. Since all children's programs are presented outside of prime time, they are subject to the higher advertising time.

times. To determine the number of times during an hour of broadcasting when commercials may be presented, it is necessary to add the commercials between programs and at the beginning and at the end of programs before and after titles, epilogues and credits to the figures stated in the NAB Code. During a typical half-hour of prime-time programming, there may be one advertisement or series of advertisements at the beginning of a program, two interruptions for advertising during the program, another advertisement or series of advertisements at the end of the program, and still more advertising after the program and before the next program, thus yielding a total of five occurrences of advertising per prime-time half-hour, or ten occurrences of advertising per prime-time hour. Similarly, for the non-prime-time periods, by adding the advertising between programs and at the beginning and end of programs, it is evident that there may be as many as 14 occurrences of advertising during a children's programming hour.

As can be seen in Table 5 in Appendix III, the United States is the only country in which more commercial interruptions occur during children's programming than during adult programming. The difference in advertising minutes per hour on children's television programs among Canada, Japan and the United States is represented in Figure 9 in Appendix IV. The 16 minutes per hour of advertising that is allowed on the United States network children's television programs is double the advertising that the CBC English Network and the CBC French Network allow on their children's programs. The four Japanese commercial networks have less than 40 percent as much advertising on children's television programming as do the commercial networks in the United States.

E. TYPES OF PROGRAMS

In order to be able to discuss program content without getting into the question of what constitutes program "quality," three categories describing the nature of the material presented in children's television programs have been devised. These categories do not reach the questions of creativity of the original program conception and technical competence of the program production. However, they do indicate the type of material that networks present especially for children.

The categories used in the survey are:

Type A for primarily light entertainment and variety, including comedies, storytelling and cartoons.

Type B for primarily informational and topical features, including news, making objects, counting and spelling, psychological or religious guidance, science and travelogues.

Type C for primarily drama, ballet, opera and concerts.

These categories are a modification and expansion of the categories of children's television programming used by the European Broadcasting Union.[1] The reason for establishing these categories was to enable networks who were asked to complete the survey -- as well as any impartial observer -- to regard any children's television program as being primarily of one particular type. Since it is possible for a program for children to contain elements of all three types, such distinctions are not always self-evident. But all of the

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[1] See: J.D. Halloran and PRC Elliott, Television for Children and Young People (Geneva: European Broadcasting Union, 1970).

Japanese and Canadian networks were able to choose one category to typify each children's television program. One unclear aspect of the categories that did emerge concerned programs that are part of adventure series. Although other networks considered their adventure series Type A, TBS, a Japanese network, includes its adventure series under Type C.[1]

The program categories do, however, allow for a distinction to be made between entertainment and informational programming. Type A is primarily entertainment and Type B is primarily information. When it is recognized that the two hours of informational programming for children planned by NBC and the one-and-a-half hours of informational programming planned by ABC, listed in Appendix III, 6, are all programs that are being introduced in the Autumn of 1971, it becomes clear how little informational programming there was on American commercial television in the 1970-71 season. Most of the hours of informational television programming for children presented in 1970-71 were contained in one CBS television program: "Captain Kangaroo."[2] In 1970-71 CBS also will be presenting an additional hour of informational programming when it revives "You Are There" and introduces its "In the News" program. The latter is comprised of four-minute shorts presented eight times on

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[1]Because the new NBC program, to start in Fall 1971, "Barrier Reef," was described by the network in a press release as "an adventure series filmed along the Great Barrier Reef off the coast of Australia and set aboard the Endeavor, 135-foot barquentine equipped for underwater exploration," this program, too, was categorized as Type B since the program might indeed be primarily a combination of science information and travelogue.

[2]"Captain Kangaroo" does not try to provide as much information as "Sesame Street" or "Misteroger's Neighborhood," though it does try to inform children through intelligent conversation.

Saturday morning at four minutes before the half-hour. In addition, CBS will also host the "Children's Film Festival" which promises to present full-length filmed dramatic productions and thus will be the only Type C program for children on American television. The new informational programs that ABC will produce next fall are the hour-long program, "Curiosity Shop," on Saturday and the half-hour program, "Make a Wish," on Sunday. Next fall NBC will introduce an hour-long informational variety show on Saturday, "Take a Giant Step," and will also revive "Mr. Wizard," the science education program on Saturday morning.

Despite the increase in the number of hours of informational programs on all three American commercial networks, none of them will be presenting as much informational children's programming as the non-commercial Public Broadcasting Service. PBS will present seven-and-one-half hours each week -- "Sesame Street" for five hours and "Mr. "Misteroger's Neighborhood" for two-and-one-half hours -- but the difficulty in receiving UHF signals, the inferior frequencies allocated to most public broadcasting stations, prevents many American children with television sets from watching these programs.

There are many noteworthy examples of informational programming on the networks of Canada and Japan. "Sesame Street" was presented in Canada by the CBC English Network for the entire 1970-71 season in addition to several fine locally-produced programs. For example, "Chez Helene," presented each weekday morning for 15 minutes, is not only entertaining, but teaches English children how to speak French. Another program which would probably be considered informational by

American broadcasters and that has been broadcast by public television stations in the United States is "The Friendly Giant," a program broadcast by the CBC English Network for pre-schoolers for 15 minutes each weekday morning. However, the CBC English Network, because of its higher standards, considered "The Friendly Giant" to be Type A.

The CBC English Network is one of the very few networks that provides special programming for teenagers. Its program, "The New Majority" presented on Sunday afternoon for one hour, is a discussion of problems that the 13 - 17 year-old age group might encounter in their relations with the adult world.

In addition to a weekday morning informational program for pre-schoolers, the CBC French Network also features four half-hours of such programs over the weekend. One is a continuing travelogue, another a historical, the third a documentary that discusses the life of children in a different country each week, and the fourth is a series on how governments work. It would be unfair to the CBC French Network to conclude the discussion of its programming at this point. Although the remainder of its programming is predominantly Type A, it would be incorrect to assume that such programming is similar to what is commonly seen on American television sets on Saturday mornings. Programs featuring live animals are a daily occurrence on the CBC French Network, and several of the programs for children on the CBC French Network feature clowns. The clowns are not interested in conveying information, even in as informal an approach as "Captain Kangaroo." The clowns are interested in having fun, but there is a personal element in this humor which is lacking in many of

the American cartoon series. The CBC French Network does carry cartoons and some of them, like "Mr. Magoo," or "Monsieur Magoo," are American productions; but they also show Eastern European cartoons which are sensitively produced and which lack the boisterousness of the American variety.

Four out of the five Japanese networks present weekday television programs especially for pre-school age children. TBS presents a television kindergarten program once a day, FUJI presents such a program twice each day, and NHK presents its pre-school program three times each day. The Japanese version of "Romper Room," also intended for the same age group, is presented on NIPPON each day. All the networks,except NHK,identify their pre-school program as Type B. NHK's classification of its pre-school programs as Type A like the CBC English Network's classification of "The Friendly Giant" as Type A, may result from its subscribing to a higher standard of what is an informational program. Although most of the rest of the children's programming of FUJI, NIPPON and TBS appear to be primarily adventure series and cartoons, they differ from their American counterpart in three respects. First and most important, there are more children's programs on weekday afternoons. Second, all three networks have entertainment programs for children based around the lives of other Japanese children, rather than situated in the fantasy world typical of cartoons produced in America for children. Third, and perhaps not as important, the American-made programs shown in Japan are of an earlier vintage than those seen in the United States; in Japan, "King Kong" and "Superman" are still in their prime.

NET, the commercial network in Japan that carries two hours of school programming each morning, also has some unusual programming in the afternoon. In addition to light entertainment programming, such as "Wolf Boy Ken" and "Mermaid Mako," NET also presents a daily five-minute program that alternates between traffic education and moral education, a daily seven-minute program about events in the city of Tokyo, and a daily five-minute children's news program. NET's children's news program presented at 6:00 each evening is not alone in its field. It has a direct competitor: NHK also has a daily five-minute children's news program at the same time. On Saturday afternoons, after its children's news program, NHK presents a drama produced especially for children. Each drama is individually produced and is neither part of a series nor an anthology of film clips from other sources. NHK, it should be noted, has two separate networks; one devoted to formal educational programs, some for children and some for adults, and the other for primarily cultural and public affairs programs for all ages. It is on this second channel that non-school programs for children are presented. Both of these networks present programs from 6:00 in the morning until midnight, so that a wide variety of educational and cultural programs is available for the precocious child.

In summary, it can be stated that if all the new informational programs being introduced by the American commercial networks live up to their announced descriptions, children's television in America will begin to catch up with children's television in Canada and Japan. The Canadians were quick to take advantage of what was best about American

television and have already broadcast "Sesame Street" throughout the 1970-71 season. But the American networks are more timid about changing established patterns of scheduling. For example, while CBS will for the first time be introducing children's news programs on Saturday mornings next season, two networks in Japan have already had a daily children's news program all this year. And, while the Japanese commercial network, NET, has been contributing its resources and expertise to the production of children's school programs, two out of three American commercial networks have not seen fit to broadcast any type of children's programs on weekday mornings and no American network broadcasts any children's afternoon programs.

F. AGE SPECIFICITY

The three American network commercial television programs that are presented for age groups more specific than the entire 2 - 12 year range, are: "Captain Kangaroo" for 2 - 5 year olds presented on CBS five mornings each week for an hour; a new half-hour program for 6 - 12 year olds to be introduced on ABC on Sundays, entitled "Make a Wish;" and a new one-hour program for 6 - 12 year olds to be introduced on NBC on Saturdays entitled, "Take a Giant Step."

In order to indicate the extent to which television networks in Canada and Japan present programs for more specific age groups than simply the 2 - 12 age range, a Specificity Index was devised for Table 7 in Appendix III. The Specificity Index is simply the total hours of children's programming offered by a network in a week divided by the sum of the hours for each age group presented in a week. The age groups are the 2 - 5 year-olds, the 6 - 9 year-olds,

the 10 - 12 year-olds and the 13 - 17 year-olds. These age groupings were chosen to approximate the pre-school age group, the primary school age group, the upper primary or intermediate school age group and the secondary school age group.

If every program presented on a network were specifically for one of the four age groups, then the Specificity Index of the network would have a numerical value of 1.0. On the other hand, if every one of the programs of a network were presented for all four age groups listed in Table 7, then the Specificity Index of the network would be one divided by four, or 2.5; but, since all values for the Specificity Index were rounded to the nearest tenth, the lowest possible value for the Specificity Index becomes 0.3.

The lack of age specificity for most American commercial network children's programming is indicated in Appendix IV, 10. All three American commercial networks are among the bottom five networks in terms of the age specificity of each hour of children's television programming presented in a week. CBS is pictured as rating higher than ABC and NBC because CBS with "Captain Kangaro" has five hours of age specific programming, while ABC has only a weekend half-hour of age specific programming, and NBC has a weekend hour of age specific programming. Another reason why CBS is pictured higher than ABC and NBC is that the CBS program "Captain Kangaroo" is specifically for one age group, the pre-school age group, while the ABC and NBC age specific programs are for both the 6 - 9 and 10 - 12 age groups.

The most age specific of all the networks surveyed is the

Japanese network, NHK. NHK presents programs for two totally separate age groups that have no overlap, the pre-school child and the upper-primary school child. Since the programming for these two age groups is so clearly differentiated, the age specificity of NHK's programming is 1.0.

In summary, it can be stated that American commercial networks tend to present programming that is not specially directed to one age group of children. Both the Canadian and Japanese networks do tend to present television programming for more narrowly defined ages of children than do the United States commercial networks. It should be noted that the age specificity of the two PBS children's programs, "Sesame Street," and "Misteroger's Neighborhood," places the PBS age specificity rating quite high on the graph. Thus, the great difference between the age specificity of PBS programming and commercial United States networks can be seen in Figure 10 in Appendix IV, for PBS rates second highest of all the networks in age specificity, while ABC and NBC have the two lowest ratings of all the networks in age specificity.

G. TYPES OF PROGRAMS FOR DIFFERENT AGE GROUPS

Tables 8, 9, 10 and 11 in Appendix III, present statistics on the type of non-school programs presented in a sample week for children aged 2 - 5, 6 - 9, 10 - 12 and 13 - 17, respectively.

Analyses based upon Tables 8 to 11 should not be allowed to proceed too far because of the difficulties inherent in these tables. For instance, much of the NHK Type A programming for age group 2 - 5 is comparable to what other networks consider Type B

programming, and much of what TBS considered Type C programming is comparable to what other networks characterized as Type A programming.

Two observations can be made with some degree of confidence based on Tables 8, 9, 10 and 11 in Appendix III. From Table 8 it can be said that four networks presented more informational programming than entertainment programming for pre-school children. The four networks are CBC English, FUJI-TV, CBS[1] and PBS. The largest part of the informational pre-school programming presented by PBS and CBS and all of the pre-school informational programming presented by CBC English Network had their origins in the same creative team: the group that first created "Captain Kangaroo" at CBS and then went to the Children's Television Workshop to create "Sesame Street." That three out of the four networks presenting more informational programming than entertainment programming for pre-school children used American created informational programming shows that the United States has the potential to improve the informational content of its children's television programming.

The key word in the last sentence was "potential." An examination of the B Columns in Table 10 would indicate that informational programming is a promise rather than a reality for all American children, especially for those aged 10 - 12. PBS provides no programming for children in this age group and all of the programming, without exception, listed for ABC, CBS and NBC are new programs to be introduced in Fall 1971. To what extent these programs will be

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[1] It should be noted that "Captain Kangaroo" was counted as informational programming and that this one program constitutes over 40 percent of the entire CBS children's television program schedule.

informational remains to be seen. What is clear is that in the 1970-71 season, the American commercial networks presented far less informational programming for children aged 10 - 12 than did networks in Canada and Japan. In 1970-71 the three American commercial networks each made one effort at informational programming for this age group. ABC presented "Discovery," CBS aired its "In the Know," and NBC presented "Hot Dog." The CBS program has been changed to become "In the News" during the 1971-72 season, but the ABC and NBC programs, although well regarded by the press and parents groups, have been dropped from the 1971-72 season.

H. RESEARCH AND PROGRAMMING DECISIONS

Three kinds of non-hardware television research are conducted in Canada, Japan and the United States. The first kind is research on the size and demographic complexion of the viewing audience. The second type is the study of the effects of television, without distinguishing among individual programs, on the people who watch it. The third kind of research is the study of how an audience was affected by a particular television program or series of programs.

The first kind of research, the audience measurement, is common in all three countries. Commercial services, like the Nielsen rating, exist in both Canada and Japan, but, in addition, the CBC French Network and NHK in Japan have their own audience measurement researchers within their organizations. An interesting aspect of the CBC French Network audience measurement is that the network measures not only the size of the audience but also how strongly members of the

audience liked individual programs. Thus, it is possible to see if a given program, even if it does not have a large audience, has a dedicated audience. This procedure has been used to discover the audience reaction to programs for 13 - 17 year-olds as well as to measure the audience reaction to most programs for adults. It has not been used for programs for younger age groups.

The second kind of research, the research on the general impact of television on society, is conducted most extensively at the Radio and Television Culture Research Institute of NHK. This institute has been conducting a comprehensive study of the role of television in children's lives that extends over a period of years. Two other Japanese networks, NIPPON and FUJI, and the three American commercial networks also sponsor such research, but in a much more limited fashion. The approach of the CBC French Network is more direct. It has a psychologist in residence who advises the program staff of the children's department on general questions in this area as well as consults on particular psychological questions relating to program production.

The third kind of research, studies of the effectiveness of individual programs in communicating information, ideas or attitudes, was not reported as being conducted or planned by any of the networks studied. Such research has been conducted on one program that is presented by two television networks, the CBC English Network and the Public Broadcasting Service.

The program referred to is "Sesame Street," and it might be hoped that in the long run, the "Sesame Street" method of effectiveness research as conducted by the Educational Testing

Service of Princeton, N.J., will become more widespread and be used as a fundamental criterion of program continuation or discontinuation. With the single exception of "Sesame Street," decisions about the effectiveness of program segments are made by executives in all of these television networks without the benefit of research telling them what effects a program may have on its viewers. Criteria considered by the Director of Programming and the Director of Children's Programming in deciding whether to continue a program or to begin a new one seem to boil down to two elements: audience size of a current or a prospective show, and the alternative programs that may be produced. Which of these two factors is more important was not indicated by the responses to the survey. A factor that the CBC English Network reported, but was not reported by other networks as a reason for the discontinuance of a program even if it has a large audience,is the fatigue of the performers and production team after a program has been presented for several years.

CHAPTER IV.

THE HOPE OF A NEW SEASON: HOW DOES NETWORK CHILDREN'S TELEVISION PROGRAMMING IN THE UNITED STATES COMPARE WITH PROGRAMMING IN OTHER COUNTRIES?

The combined findings of the study of children's television in Western Europe and the study of children's television in Canada, Japan, and the United States[1] can be summarized under two headings: Advertising and Programming.

ADVERTISING

Twice As Much in the United States

The United States has at least twice as much advertising on children's programming as any other country surveyed. In the United States, 16 minutes per hour are allowed on network children's television while the maximum in any of the other countries surveyed is eight minutes per hour.

Most Countries Have No Advertisements

The United States is one of only five nations out of the 16 studied that allows advertising on children's programs. Eleven out of 16 countries do not allow any advertising on children's programs and seven of the 11 forbidding commercials on children's television are countries with networks that carry advertising.

Only the United States Allows More Advertising on Children's Programs than on Adult Programs.

The United States is the only nation to allow more commercials on network children's television programming than on adult evening television programming.

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[1]Together with the report on children's television in Australia, included in Appendix I.

PROGRAMMING

United States is the Only Major Country Lacking Weekday Afternoon Programs.

The United States is one of only two nations out of 16 surveyed that does not have weekday afternoon network children's programming. The other country is Finland.

United States Programs are Much Less Age-Specific.

American television programs tend to be for the entire age range of from 2-12 years, while other nations present programs for more specified age groups.

United States Just Beginning to Catch Up in Informational Programming

If we accept at face value the announcements made by American networks about the programming for children beginning in autumn 1971, American television will be providing informative programming for children at nearly the levels existing in foreign countries. However, American networks will not be setting any examples for foreign countries in terms of informational programming it seeks to present. It is the United States that has been catching up with the other countries but has not yet caught up.

The one exception is our non-commercial Public Broadcasting Service whose "Sesame Street" is unique and whose new "Sesame Street" reading program promises to be highly innovative. The new "Sesame Street" reading program entitled "The Electric Company" is designed to aid 7-10 year olds in learning to read. The program

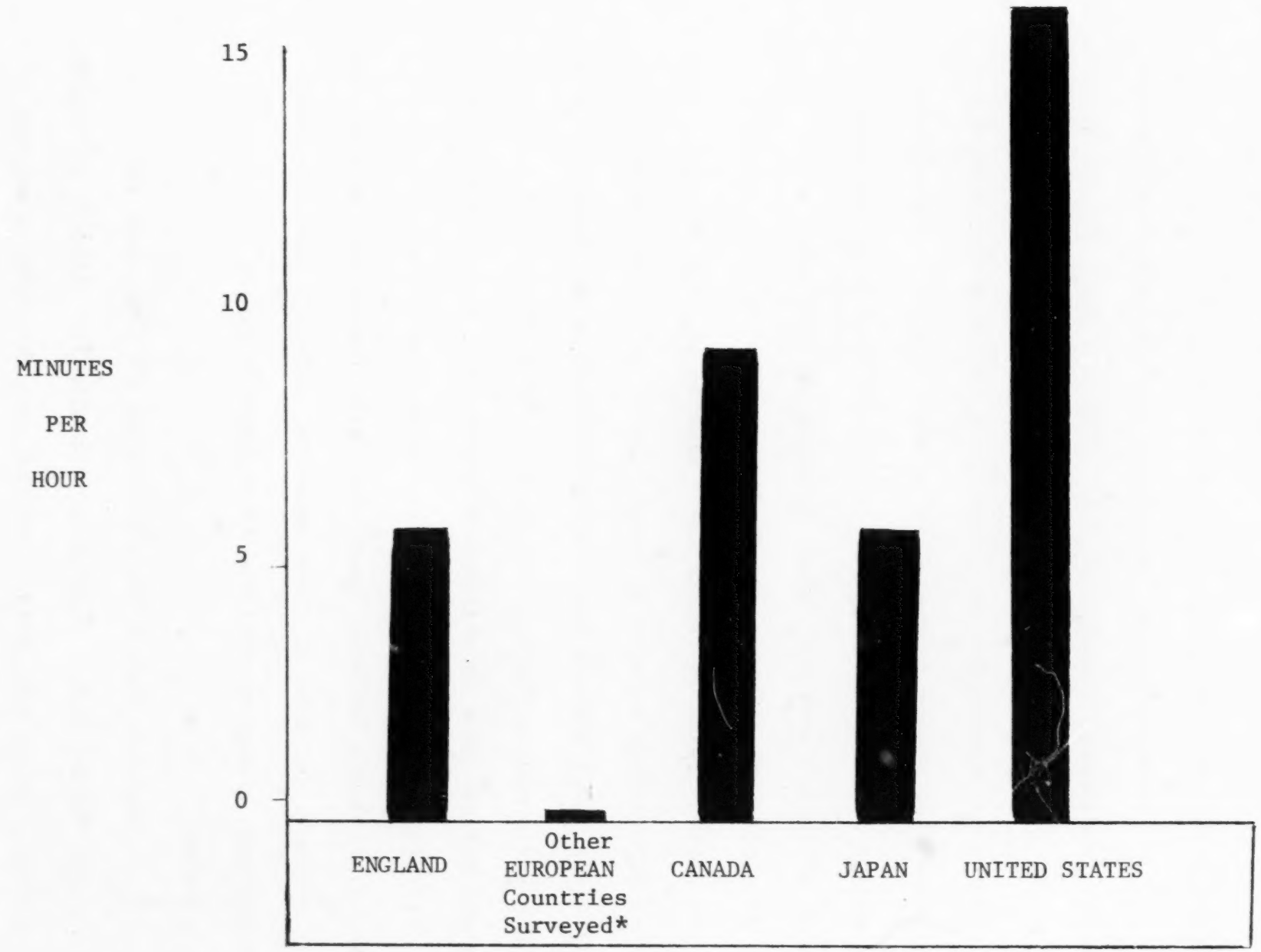
will begin later in the year than the period surveyed in this study and promises to be the most exciting event in children's television in the 1971-72 season in spite of the publicity the three commercial networks are giving to their own efforts.

Summary Figures One and Two in this chapter illustrate the two fundamental findings of this study. Summary Figure One shows the difference between the United States and other countries in minutes of advertising in each hour of children's programming. Most countries simply do not allow any advertising on children's television programming, but those countries that do permit advertising allow far less than what the United States networks allow. The 16 minutes per hour of advertising on children's programming in the United States is double the 8 minutes of advertising on children's programming allowed in Canada and is more than two and a half times the 6 minutes per hour of advertising on children's programming allowed in England and Japan. The 16 minutes of advertising allowed per hour on children's television in the United States is infinitely more than the advertising allowed on networks in Austria, Finland, Ireland, Italy, the Netherlands, Switzerland, and West Germany, for none of these networks, although they all carry advertising, allows advertising to be carried during children's programming.

Summary Figure Two illustrates the fact that there just is not any United States network programming for children on weekday afternoons. While for Canada, England, and the other countries

SUMMARY FIGURE 1

NETWORK AVERAGE BY NATION OF ADVERTISING ALLOWED ON CHILDREN'S PROGRAMS
BY NETWORKS THAT CARRY ADVERTISING

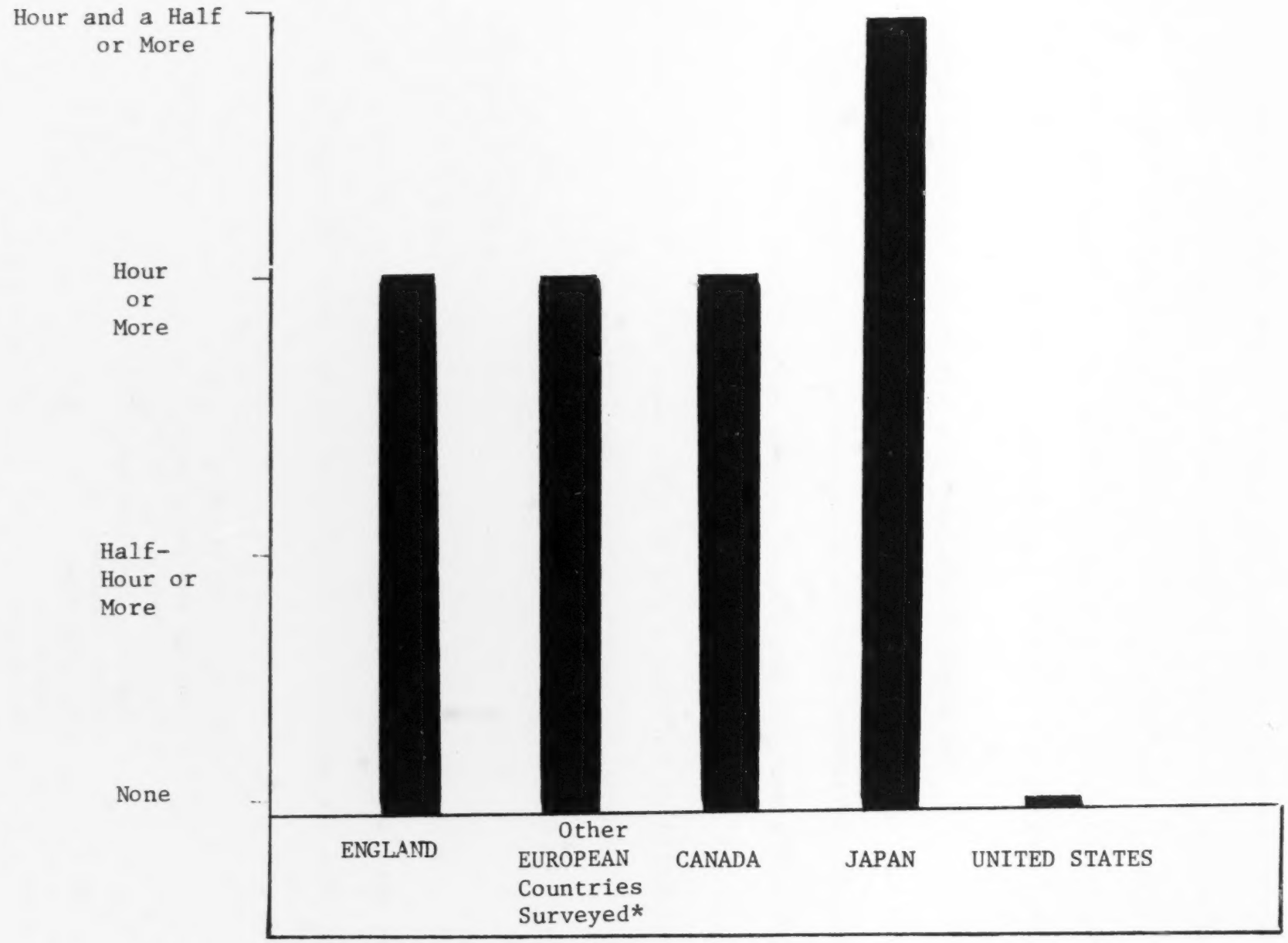


Sources: Chart 1 of Appendix II
Table 5 of Appendix III

* Austria, Finland, Ireland, Italy, the Netherlands, Switzerland, and West Germany. (None of the networks in Denmark, France, Norway or Sweden carries any advertising)

SUMMARY FIGURE 2

NETWORK AVERAGE, BY NATION, OR WEEKDAY AFTERNOON NON-SCHOOL PROGRAMMING



Sources: Chart 4 of Appendix II
Table 4 of Appendix III

*Austria, Denmark, Finland, France, Ireland, Italy, the Netherlands, Norway, Sweden, and West Germany

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surveyed in Europe, networks average over an hour of children's programs every afternoon from Monday to Friday, and networks in Japan average over an hour and a half of children's programs every afternoon from Monday to Friday, networks in the United States present no weekday afternoon children's programs. The United States does not have a single afternoon network regularly scheduled program for children from Monday to Friday.

The plans of the American commercial television networks for the season beginning in autumn 1971 do not include any plans weekday afternoon television programming for children. In the 1971-72 season, 17 out of 24, or over two-thirds of the combined hours of all the children's programs on all three networks, will be presented on Saturday. The networks also have no plans to reduce the 16 minutes of commercials per hour that can now be seen on children's programming.

In the 1971-72 season, the American commercial networks will be presenting 17 programs that were not included in their 1970-71 Saturday program schedule for children. However, at least 10 of them are cartoons or fantasy that do not merit description as more than light entertainment. These 10 new programs are:

Archie's TV Funnies
Pebbles and Bamm Bamm
Yo-Yo Bears
Sabrina, the Teenage Witch
Funky Phantom
Jackson Five
Lidsville
Bewitched
Deputy Dawg
The Jetsons

The first four titles in this list are offerings of CBS and all four of them are cartoon shows. CBS will also present a series of eight four-minute shorts Saturday mornings entitled "In the News." CBS is also reviving "You Are There" and has moved "Children's Film Theatre" from Sunday afternoon to a regular time on Saturday afternoon. In summary, the CBS Saturday morning offering is two hours of old cartoon shows, two hours of new cartoon shows, and two hours consisting of "Children's Film Theatre," "You Are There," and "In the News" that have the potential of being informative programming.

The next four titles listed are offerings of ABC. "Funky Phantom" and "Jackson Five" are cartoon shows, while "Lidsville" and "Bewitched" are live-action fantasies. It should be noted that while nine programs in the list are all new programs, "Bewitched" has been presented previously by ABC for adult prime-time audiences. ABC will be introducing an hour-long potentially informational program, "Curiosity Shop."[1] Thus, in summary, it can be stated that on Saturday, only one hour out of six, a new hour-long program to be introduced in autumn 1971, has the potential of being informative programming.

The last two titles listed above are both cartoon shows and are offerings of NBC for the 1971-72 season. NBC is also introducing "Take a Giant Step," an informational program with a new format. In addition, NBC is reviving "Mr. Wizard," the science-education program, but the addition of this program is balanced by

[1]ABC will also be substituting "Make a Wish," produced by ABC News, for the Sunday morning informational program "Discovery."

the dropping of "Hot Dog," the award-winning informational show presented in 1970-71. Furthermore, the premiere of "Barrier Reef" will not be a change in the schedule since it will take the place of "Jumbo," another true-life adventure that was presented in the 1970-71 season. In summary, it can thus be seen that NBC has added only one hour of innovative scheduling out of the total of two hours of programming that have the potential of being informative.

From this brief look at next year's programming on the American commercial networks, it is clear that if the condition of children's programming on commercial networks is improving, it is not improving very much. Depending on which of the three commercial networks is considered, the addition of informational programming to a network's schedule amounts to a grand total of from one to two hours in the course of an entire week.

The outstanding children's program on American television in 1970-71, from the point of view of creative presentation and informative value, was "Sesame Street" on Public Broadcasting Service, and the most innovative programming for children in all of the 16 countries studied is the "Sesame Street" reading program now being developed for presentation during the 1971-72 season. Because "Sesame Street" was on the air in 1970-71, American children aged two to five could find on the Public Broadcasting System [1] more programming presented especially for them than was presented by all the American commercial networks put together.

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[1] Including "Mr. Rogers' Neighborhood"

If American commercial networks want their offerings in children's programming to compare with the programming of television networks in Western Europe, Canada, and Japan, they will have to look beyond Saturday morning to the great lack of programming during the rest of the week. And they will have to look within their programming hour at the amount of advertising during children's programming. As long as there is not a single weekday afternoon network children's program, and as long as 16 minutes per hour are devoted to advertising on children's programs, American children's television will remain inferior to children's television in Western Europe, Canada, Japan, and Australia.

APPENDIX I.

CHILDREN'S TELEVISION IN AUSTRALIA

PART I: DISCUSSION

Australia is one of the nations of the world to have both publicly and privately supported television. Its Australian Broadcasting Commission (A.B.C.) is funded by the Commonwealth; its commercial television, an amalgam of independent stations that include two national networks (the National Nine and O-10), receives its revenues from the sale of advertising. A review of children's television programming in Australia is included to add yet another dimension to this comparative study.[1]

As might be expected, A.B.C. is unsponsored. Although it could seek sponsorship, it prefers not to. No hint of commercialism is allowed on children's programs. Hosts and hostesses and actors who are featured in these shows cannot appear in any commercials. This is a gentleman's agreement which, if broken, could result in dismissal. No products can be sold on the programs or used by brand name -- unless that name has become synonomous with a generic term.

In contrast, sponsorship and commercials are practiced on the profit-making branch of television.[2] Hosts and hostesses can

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[1]Information on the commercial television came from the program managers of the three Sydney stations: A.T.N., T.C.N. and T.E.N. Since Sydney is Australia's largest city, T.C.N. and T.E.N. also serve as the respective key stations for the National Nine and O-10 networks and were felt to be more than representative of national attitudes.

[2]The Australian Broadcasting Control Board makes these restrictions: No commercials for cigarettes or alcohol can be aired before 7:30 p.m. None for women's foundation garments can be broadcast between 4:00 and 7:30 p.m. The stations themselves shy from ads that might be "critical of the family unit," "offensive to community or religious beliefs," or "detrimental to the audience profile being sought," whatever the latter means. Throughout the broadcast day, commercials may constitute up to six minutes each hour plus station break time.

appear in commercials especially, according to one program manager, Mr. Kinging of A.T.N., "if the sponsor so wishes." At Station T.C.N., they do not "sell" within programs. Instead, the products and services are "promoted" by mention of their "virtues" and manufacturers' names, but not the price or place of purchase. T.E.N. permits its hosts and hostesses to appear in commercials, but they cannot sell within the programs. They are allowed, however, to use products and services by brand names, especially where these have been donated by the manufacturer. A performer at T.C.N. who wishes to make an outside commercial must first seek management approval. Only if it is considered harmful to the station's image will permission be denied. The other two stations stated no policy in this matter.

These Australian stations are on the air longer than any of their European counterparts; the weekly totals range from 97 hours and 10 minutes for A.B.C. to 121 hours and 15 minutes for A.T.N.[1] They broadcast to children more, too. A.B.C. airs 18 hours and 25 minutes of these hours; T.E.N., the top of the others, 30 hours and 40 minutes. The production data included at the conclusion of this discussion will indicate that very few of these are home-made hours, and that even T.C.N.'s 15 hours of production, in fact, contain a good deal of purchased, animated or repeated material.

Although these figures can be misleading (as shall be discussed in a moment),they at least show an awareness of those hours when children might be listening. All four stations regularly reserve hours in the early morning, late afternoons and Saturday mornings

[1]Based on the week of April 10-16, 1971.

for young people. Although much of the late afternoon material is filled with series like "Flintstones." "Flipper," "Voyage to the Bottom of the Sea," the time cannot be said to be occupied with adult material that might be frightening or mystifying to children.

How did this happen? Consider the framework in which the programs are made: Commercial television in Australia is under the direction of the Australian Broadcasting Control Board. Among its powers are: the determination of hours of broadcast; the conditions of advertisements; standards for both programs and advertisements.[1] Like the ITA in England, it can censor material it feels to be objectionable. Its Program Standards and Procedures (in force from October 6, 1958) have a special section on Family and Children's Programs. These are the programs to be broadcast when large numbers of children are presumed to be watching. Such shows should be suitable for all ages and should not produce any "undesirable effects on children";[2] "...be specially designed for children of various age groups";[3] and "...selected and presented with great care so that parents may feel secure in allowing children to see them without supervision."[4] The section on Children's Programs also recommends "...regular programs for children be designed."[5]

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[1]Broadcasting and Television Act, 1942-1969, Sec. 16(c),(d); Sec.100.

[2]"Program Standards and Procedures"- Sec. 11(a).

[3]"Program Standards and Procedures"- Sec. 11(b).

[4]"Program Standards and Procedures"- Sec. 12.

[5]"Program Standards and Procedures"- Sec. 14.

This consciousness of children's hours, then, was undoubtedly helped by the A.B.C. But it is an awareness, according to a few Australian critics, and only that. Prompted by the advent of "Sesame Street" on A.B.C.-TV, local critics began to look at children's programs. What they saw was to them "...conspicuously time-filling... insipid... unable to integrate education with entertainment...and (generally) condescending..."[1]

Why? Perhaps an examination of the origins and operations of the children's departments might provide a clue. A.T.N. has no children's division; that of the National Nine flagship station contains five people (an executive producer, a producer and three production assistants) and the one of the other national leader, two people. The A.B.C. unit[2] consists of a director and assistant director; one senior and three regular producers; several part-time producers; and four people assigned to the making of two pilots. Another four people are hired on a freelance basis to make the "Adventure Island" series.

Qualifications for the commercial people ranged from interest and ability to communicate with children, and passing the audition for A.T.N. (which had no children's department); no stated policy for T.E.N. (it has a two-man children's team) and "good appearance, warmth, appeal, personality and presence" for T.C.N. (who did have a department). But the program manager at T.C.N. went on to

[1]Sydney Sunday Telegraph March 28, 1971.

[2]That figure does not include the people who work in children's radio, also part of the same department.

explain that "qualification standards in Australia are non-existent. If a person comes along who wants to try it, we will give him a try. If he can't do it, he'll just get let out..."

A.B.C. had more qualifications than staff: interest in the creative arts, good educational background (preferably university level); interest in children and their world; good mixer and leadership attributes; must be many-faceted; a good deal of energy; must be young-looking or credible for television appearances; must have the ability to involve children on-air and be direct and honest with them.

The critical re-examination of children's television, however, seems to have spurred both the Australian Broadcast Commission and the Australian Broadcasting Control Board towards some changes. The A.B.C. Children's Department has assigned a new director and given a new mandate to reinstate control amd direction, which had eroded over the past few years. And, as a sign of faith, the department's budget for fiscal 1972 will be nearly double that of 1971.

Perhaps even more significantly, the Australian Broadcasting Control Board has issued a new ruling that will go into effect September 1, 1971, requiring each commercial station to produce one hour of "quality" children's programming per week. A committee of broadcasters, psychologists and others were working in the spring of 1971 to define the standards for this programming, and the A.B.C.B. itself has funded a study, tentatively called "The Hammond Study" that will examine children's television programming from various points of view.

Despite its two systems and presumed safeguards, Australia still found the year 1970-71 one of dissatisfaction with children's television. One system reacted by enlarging its purpose and funds; the other, by sponsoring a study and issuing a new policy. The experience would suggest that children's television cannot be left to chance, program standards or good intentions.

PART 2: PRODUCTION DATA

A. Reserved Hours for Children (as specified by directors)

1. A.B.C. - TV (Public)

8:00 - 9:00 a.m.	Pre-school, M-F
10:00- 10:35 a.m.	" "
3:25 - 5:25 p.m.	Children of various ages, M-F
5:30 - 6:30 p.m.	Cartoons - Saturday

2. A.T.N., Channel 7, Sydney

4:00 - 6:30 p.m.	4 to 6 year olds, M-F
9:30 -11:00 p.m.	Pre-school, M-F

3. T.C.N., Channel 9, Sydney (Flagship station for National Nine Network)

7:00 - 8:30 a.m.	5 to 13 years, M-F
8:30 -10:00 a.m.	Pre-school, M-F
4:00 - 5:00 p.m.	6 to 9 years, M-F
7:00 - 9:00 p.m.	6 to 9 years, Saturday

4. T.E.N., Channel 10, Sydney (Flagship station for 0-10 Network)

8:30 -10:30 a.m.	Pre-school, M-F
4:00 - 6:00 p.m.	6 to 9 years, M-F

B. Children's Programs, Sydney, Australia

Station	Hrs/week	Child. hrs/week	Under 5	6-9 yr-olds	9-13 yr-olds	No. hrs Produced/week
ABC (public)	97 hrs 10 min	18 hrs[1] 25 min	14 hrs[1] 35 min	3 hrs 35 min	15 min[2]	6 hrs 50 min (2-1/2 freelance)
ATN	121 hrs 15 min	22 hrs[3] 45 min	5 hrs	17 hrs 35 min	(incl. in 6-9 yr-olds)	5 hrs[4]
TCN	118 hrs 25 min	22 hrs	12-1/2 hrs	9-1/2 hrs	None	15 hrs (much cartoon, film material)
TEN	119-1/2 hrs	30 hrs[3] 40 min	7-1/2 hrs	19 hrs 10 min	4 hrs	5 hrs

[1] Includes 6 hrs, 40 min repeats.

[2] ABC makes another series for this age not broadcast at time of survey.

[3] Some of this is devoted to series like "Dennis The Menace," "Flipper," "Flying Nun,' "Mr. Ed" which are included because they occured in children's time.

[4] ATN has no children's department. 5 hrs come from "Romper Room," a syndicated format locally produced.

C. Budgets and Production Staffs

Station	No. children's hrs made/week	Budget U.S.$)	Staff
ABC (public)	6 hrs 50 min[1]	$75,443 ('71)[2] 142,464 ('72)	Director Asst. Director Producers (several part-time) 1 Senior producer 3 Producers 4 assigned to pilots others hired freelance
ATN	5 hrs	No budget given	No children's department 5 hrs are "Romper Room," a syndicated format
TCN	15 hrs	$280,000 (incl. money for purchases of children's programs)	1 Executive Producer 1 Producer 3 Production Assistants
TEN	5 hrs	No budget given	2 people

[1] 2-1/2 hrs are contracted to a freelance production company.

[2] Actual above-the-line costs for writers, actors, etc.
Does not indicate costs of permanent staff or overhead.

APPENDIX II.

CHARTS ON CHILDREN'S TELEVISION IN WESTERN EUROPE

CHART 1.

COMMERCIALIZATION OF CHILDREN'S PROGRAMS IN WESTERN EUROPEAN DEMOCRACIES

Country	Sponsorship		Commercials in Programs		Use of Products by Brand Name		Host Sales in Programs		Other
	Yes	No	Yes	No	Yes	No	Yes	No	
AUSTRIA ORF		X[1]		X		X		X	No host can appear in any ad
DENMARK DR		X		X		X		X	Regular hosts not allowed to sell goods in any medium
FINLAND MAINLOS TV		X		X[2]		X		X	Regular hosts not allowed to sell goods in any medium
YLE (Includes TV 1 & 2 Swedish Service)		X		X		X		X	
FRANCE ORTF 1st & 2nd Chaine		X		X		X		X	Regular hosts not allowed to sell goods in any medium
GR. BRITAIN BBC		X		X		X		X	Books occasionally made from program contents & mentioned on air[3]
ITV		X	X			X		X	Ads previewed, restricted by ITA. Limited to 6 min./hr. average, shown 3 times/hr.
IRELAND RTE		X		X		X		X	
ITALY RAI Primo & Secondo Programmos		X		X		X		X	
NETHERLANDS NR 1 & 2 channels		X		X		X		X	No TV personality can make endorsement on air; no product can have name of program, performer
NORWAY NRK		X		X		X		X	Informal policy prevents use of program hosts for commercial purposes
SWEDEN SR									Formal policy forbids

1st & 2nd Chains					to sell goods in any medium
GR. BRITAIN BBC	X	X	X	X	Books occasionally made from program contents & mentioned on air[3]
ITV	X	X	X	X	Ads previewed, restricted by ITA. Limited to 6 min./hr. average, shown 3 times/hr.
IRELAND RTE	X	X	X	X	
ITALY RAI Primo & Secondo Programmos	X	X	X	X	
NETHERLANDS NR 1 & 2 channels	X	X	X	X	No TV personality can make endorsement on air; no product can have name of program, performer
NORWAY NRK	X	X	X	X	Informal policy prevents use of program hosts for commercial purposes
SWEDEN SR Channel 1 & 2	X	X	X	X	Formal policy forbids use of program hosts for commercial purposes
SWITZERLAND SRG	X	X	X	X	
SSR	X	X	X	X	
TRI	X	X	X	X	
WEST GERMANY ARD	X	X	X	X	No use of hosts for any ads sale of program name
ZDF	X	X	X	X	

[1]Underwriting occasionally permitted.

[2]Mainlos TV is commercial, but no ads are permitted within programs.

[3]Proceeds of sales do not go to children's department, but to general program fund.

CHART 2.

NUMBER OF HOURS OF CHILDREN'S PROGRAMS BROADCAST IN

AVERAGE WEEK, SPRING 1971, IN WESTERN EUROPEAN DEMOCRACIES

Country	Total hours/week	Total hours children's progr./week	Under 5	5 - 9 year-olds	10 - 13 year-olds	Other
AUSTRIA ORF		4-1/2 hrs	25 min.	2 hrs	2-1/2 (9-13 years)	
DENMARK DR	45 hrs	6 hrs	2 hrs	1-1/2 hrs	2-1/2 hrs	
FINLAND MAINLOSTV		1 hr				25 min. cartoons twice a month
YLE (1 & 2 Swedish Service)	49 hrs	3 hrs	30 min. (under 7 years)	1 hr (7-9 years)	1-1/2	
FRANCE ORTF						
1st Chaine	53-55hrs	4 hrs	30 min	1 hr 55 min	35 min	
2nd Chaine	61-63hrs	2 hrs25min	30 min	1 hr 40 min	15 min	
GREAT BRITAIN						
BBC 1	84 hrs	9 hrs 20 min	3 hrs20	6 hrs	--	
BBC 2	42 hrs	1 hr40min	1 hr40min	--	--	
ITV	90 hrs	7 hrs10min	1 hr40min	3 hrs	2-1/2hrs	
IRELAND RTE	54 hrs	9 hrs	3 hrs	3 hrs	3 hrs	
ITALY RAI						
1st Programmo	86-1/2 hrs	10hrs 15min	3-1/2hrs	4 hrs15min	2 hrs 20min	
2nd Programmo	24-1/2 hrs	--	--	--	--	
NETHERLANDS NR						
1st Channel	70 hrs	5 hrs 10min	--	2 hrs 5min[1]	3 hrs 5min	
2nd Channel	30 hrs	1 hr 50min	--	55 min[1]	55 min[2]	
NORWAY NRK	41 hrs 25min	4 hrs	1-1/2 hrs	30 min	1 hr (8-12	Children's programs

			(under 7 years)	(7-9 years)		
FRANCE ORTF						
1st Chaine	53-55hrs	4 hrs	30 min	1 hr 55 min	35 min	
2nd Chaine	61-63hrs	2 hrs25min	30 min	1 hr 40 min	15 min	
GREAT BRITAIN						
BBC 1	84 hrs	9 hrs 20 min	3 hrs20	6 hrs	--	
BBC 2	42 hrs	1 hr40min	1 hr40min	--	--	
ITV	90 hrs	7 hrs10min	1 hr40min	3 hrs	2-1/2hrs	
IRELAND RTE	54 hrs	9 hrs	3 hrs	3 hrs	3 hrs	
ITALY RAI						
1st Programmo	86-1/2 hrs	10hrs 15min	3-1/2hrs	4 hrs15min	2 hrs 20min	
2nd Programmo	24-1/2 hrs	--	--	--	--	
NETHERLANDS NR						
1st Channel	70 hrs	5 hrs 10min	--	2 hrs 5min[1]	3 hrs 5min	
2nd Channel	30 hrs	1 hr 50min	--	55 min[1]	55 min[2]	
NORWAY NRK	41 hrs 25min	4 hrs	1-1/2 hrs	30 min (5-7 years)	1 hr (8-12 years)	Children's programs to increase to 14% air time in 1971-72
SWEDEN SR						
Channel 1	34 hrs	5 hrs	1 hr	2 hrs	2 hrs	Amount increased from 2 hrs 55 min in 1970 to 5 hrs in 1971
Channel 2		5 hrs	2 hrs	3 hrs (6-12 years)		
SWITZERLAND SRG						
SSR						
TRI						
WEST GERMANY						
ARD	48-50hrs	4 hrs 45 min	--	3-1/2[1] hrs	1 hr15min	
ZDF	30-35hrs	3-1/2 hrs	30 min.	2 hrs	1 hr	

Note: Hours include repeats. They represent a network average. Weeks surveyed were either March 28 - April 3 or May 16 - 22, 1971.

[1]No programs expressly done for under 5, but these programs can be understood by them.

[2]Last for teenagers, too.

CHART 3.

CHILDREN'S TV PRODUCTION CAPABILITIES IN WESTERN EUROPEAN DEMOCRACIES - SPRING 1971

Country	Total hours children's progr./week	No./% hrs. produced	Size of Unit	Budget U.S.$ *	Source
AUSTRIA ORF	4-1/2 hrs	50%	1 Editor 5 Director-writers 1 Kindergarden specialist Freelancers	Could not give figures	License fees A little advertising, underwriting
DENMARK DR	6 hrs	65%	18 full-time producers 15 administrators 50 short-term talent writers, etc.	800,000 or 12.5% of total production budget	License fees
FINLAND (figures are for MAINLOS TV, YLE	4 hrs	20%	Radio-TV staff: 30 in TV1, 2 MAINLOS, Swedish service: includes producers, administrators, sec., writers	218,000	License fees, Advertising
FRANCE ORTF 1st Chaine 2nd Chaine	 4 hrs 2 hrs 25min	 90-95% 90-95%	25 full-time producers, administrators; others hired as needed. 160 hr studio produced, rest film in 1970-71	Could not give figures	License fees
GREAT BRITAIN BBC 1&2	11 hrs	95% 10% total BBC prod. for children	80 total; 35 producers 5 graphics & photo 8 B.P. Correspondence 32 administration	3,600,000 Average cost 6,000/hr	License fees
ITV	7hrs 10min	75-80%	6 of 15 programs cos. have children's depts. About 50 pp are involved. ITA coordinates	2,400,000	Advertisements
IRELAND RTE	9 hrs	2 hrs/week	8 producers, P.A., researchers, presenters	43,200	License fees, advertisements

		BBC prod. for children	graphics & photo 8 B.P. Correspondence 32 administration		
ITV	7hrs 10min	75-80%	6 of 15 programs cos. have children's depts. About 50 pp are involved. ITA coordinates	2,400,000	Advertisements
IRELAND RTE	9 hrs	2 hrs/week	8 producers, P.A., researchers, presenters	43,200	License fees, advertisements
ITALY RAI	10hrs 15min	40%	20 prod., directors, administrators, About 700 others are involved in some way throughout year	No figures	License fees, advertisements
NETHERLANDS NR 1 & 2	12-1/2 hrs	60%	AVRO, KRO & NCRV have children's units. NOS coordinates. About 20 people involved	No figures	License fees, subscriber fees (70%), Ads (30%)
NORWAY NRK	4-1/2 hrs	60%	4 planners 30 prod.-admin.	420,168	License fees
SWEDEN					
Channel 1	5hrs	50%	No special unit. Admin. core supervises work of others who make proposals. 20 involved in 1970-71	600,000	License fees
Channel 2	5 hrs	50%	18 producers 8 script girls 5 administrative (increase of 10 over past year)	1,140,000	License fees
SWITZERLAND					
SRG					
SER					
TRI					
WEST GERMANY					
ARD	4hrs 45min	60%	Work done by children's dept. of regional cos. Approx. 50 pp. involved	572,000	License fees, advertising
ZDF	3-1/2 hrs	80-85%	4 prod., 2-3 admin.	1,144,000	License fees

*Note: Figures should be regarded as salaries, travel administration costs only. They do not include overhead or studio costs. For better American equivalents, they should be doubled at least. This note applies to all pages in Chart 3.

CHART 4.

POLICIES AND RESERVED CHILDREN'S HOURS
ON WESTERN EUROPEAN TELEVISION - SPRING 1971

Country	Reserved Time Yes	No	Hours	Days	Reasons
AUSTRIA ORF	X		4:30-6 p.m.	Wed., Sat. Sun. & Holidays	
DENMARK DR	X		9:45-10:15 a.m. 5:00- 6:00 p.m. 7:00- 7:30 p.m.	Mon.- Friday " " Saturday	They aim for one program per age group each weekday.
FINLAND - all channels			No hours regularly reserved		
FRANCE ORTF 1	X		6:50-6:55 p.m. (bedtime story) 3:45-6:30 p.m.	Mon.-Saturday Thursday	ORTF will schedule more programs during the holidays.
2	X		7:00-7:30 p.m.	Mon.-Saturday	
GREAT BRITAIN					
BBC 1	X		1:30- 1:45 p.m. 4:20- 5:50 p.m.	Mon.-Friday " "	Policy is scheduling more during the winter, and less in the summer.
BBC 2	X		11-11:20 a.m. 5 - 5:30 p.m.	Mon.-Friday Sun. afternoon	Family viewing.
			* * * * * * * * * * * * * * * * * * * *		
ITV	X		bet. 4-6 p.m.	Mon.-Friday	One hour between 4-6 p.m. must be for children, the rest non-offensive to them.
				Saturday	½ hour suitable to children, though not necessarily made for them.
				Sunday	½ hour for children.
IRELAND RTE	X		5:30-6:30 p.m. 3:00-6:00 p.m.	Wednesday Sunday	
ITALY RAI					
1st Programmo	X		5-5:30 p.m. 5:45- 6:45p.m. (on Wednesday and Thursday, this ends at 7:15, while on Friday, it is 6:30.)	Mon.-Saturday Mon.-Saturday	For the young ones For 6 - 12 year olds
2nd Programmo			Carries no programs for children.		
NR THE NETHERLANDS					
1	X		6:45-6:55 6:30-6:45 p.m.	Mon-Sun. Saturday	Story

IRELAND RTE	X	5:30-6:30 p.m. 3:00-6:00 p.m.	Wednesday Sunday	
ITALY RAI				
1st Programmo	X	5-5:30 p.m. 5:45- 6:45p.m. (on Wednesday and Thursday, this ends at 7:15, while on Friday, it is 6:30.)	Mon.-Saturday Mon.-Saturday	For the young ones For 6 - 12 year olds
2nd Programmo		Carries no programs for children.		
NR THE NETHERLANDS				
1	X	6:45-6:55 4:50-6:45 p.m. 7:05-8:00 p.m. 7:05-7:30 (also 3:25-4:15 7:05-7:30 p.m. 7:05-7:30 " 5:00-6:35 "	Mon-Sun. Saturday " Sunday " Monday Tuesday Wednesday	Story
2	X	6:35-6:40 (also 6:45-6:55 on Sunday) 7:05-8:00 p.m.	Mon.-Friday Wednesday	Story
NORWAY NRK	X	6 - 6:30 p.m.	Mon.-Friday	Children and parents are home then and can watch together.
SWEDEN SR				(About 7 to 10
Channel 1	X	4:30 p.m. 6:05-6:30 p.m.	Mon.-Friday Mon.-Friday	Programs of 5 or so minutes are broadcast then for the under 5's.) For the 6-15 year olds. Occasionally Sunday afternoon hours are reserved for children; and more programs are broadcast during the holidays.
Channel 2	X	6:30-7:30 p.m.	Mon.-Friday	
SWITZERLAND				
WEST GERMANY				
ARD	X	4:00-5:00 p.m.		
ZDF	X	1:00-5:00 p.m.		This time is reserved for broadcast of children's programs, though not all time will be taken up with them.

CHART 5.

QUALIFICATIONS FOR CHILDREN'S TELEVISION

AS DESCRIBED BY SOME DIRECTORS OF CHILDREN'S PROGRAMS IN WESTERN EUROPE

COUNTRY	QUALIFICATIONS
Austria	Director did not feel he could theorize on a practical matter.
Denmark	Technical expertise. Ability to generate ideas. Understanding and contact with children.
Finland	Usual qualifications for job (technical). Suitable age and abilities for children.
France	Professional abilities. Some pedagogical experience. Understanding of children.
Great Britain BBC	Experience in education, children's writing or children's theater. Thorough background and experience in television. Understanding of the needs of children.
Ireland	Interest in theater, writing, presenting, or researching children's programs. Versatility in various childhood subjects. Most RTE producers start in the children's department.
The Netherlands	Producers: Technical skills. Background in education helpful, though not necessary. Talent. Appearance. Many young people used.
Norway	Planners: Creativity. Experience in teaching Producers: Film and TV background (especially important in this country because they have few facilities for training at present.)
Sweden Channel 1	There is no formal unit; so interest is of particular importance. However, members of the "children's"group of producers are expected to be either journalists with special interest in children, or a children's expert -- i.e., a pedagogue, psychologist or writer of children's books.

COUNTRY	QUALIFICATIONS
Sweden	
Channel 2	Talent. Skill and knowledge about children, but no formal qualifications.
Switzerland	
Germany	
ARD	"Konnen!" (Know-how)
ZDF	Graduate of a college with education, psychology, and journalism courses...and 18 months of volunteer service at ZDF.

APPENDIX III.

TABLES ON CHILDREN'S TELEVISION IN CANADA, JAPAN AND THE UNITED STATES

TABLE 1.

ADVERTISING AND NON-ADVERTISING REVENUES OF THE BROADCASTING INDUSTRIES
IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	BROADCASTING REVENUES					GROSS NATIONAL PRODUCT		
	Advertising	Non-Advertising	Total	Advertising as a % of Total	Non-Advertising as a % of Total	GNP of Country	Advertising Broadcasting Revenue As a % of GNP	Non-Advertising Broadcasting Revenue As a % of GNP
CANADA	240	166	406	59	41	73	.3	.2
JAPAN	650	236	886	73	27	166	.4	.1
UNITED STATES	3,382	85	3,967	98	2	931	.4	.009

Broadcasting Revenues: in millions of U.S. dollars for Japan and the U.S;
in millions of Canadian dollars for Canada.
The slight difference between the value of the American and Canadian dollars does not affect the relative magnitudes of the figures cited.

Gross National Product: in billions of U.S. dollars.

Year: 1969 calendar year unless otherwise stated:
For non-advertising broadcasting in Canada and Japan, the 1969 fiscal year ended March 31, '70
For non-advertising broadcasting in the U. S., the 1969 fiscal year ended June 30, '69

Sources for Broadcasting Revenues:
Canada: Canadian Broadcasting Corporation Annual Report, 1969-1970, p. 9, p. 58.
Japan: NHK Handbook 1970, p. 20, p. 156.
U.S.: Commercial revenue from the Federal Communications Commission 36th Annual Report: 1970 Fiscal Year, p. 169.
Non-commercial revenue from the National Association of Educational Broadcasters, "The Financial Status of Public Broadcasting Stations in the U.S., 1968-69," p. 14

Source for GNP: U. S. Agency for International Development, Bureau for Program and Policy Coordination, Office of Statistics and Reports May 15, 1971.

TABLE 2.

MAJOR SOURCES OF REVENUES OF BROADCASTING INSTITUTIONS
IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Advertising		Annual Government Appropriations		Other Major Sources of Revenues	
		Under 50 %	Over 50 %	Under 50 %	Over 50 %	Under 50 %	Over 50 %
CANADA	CBC Eng	✓			✓		
	CBC Fr	✓			✓		
	CTV		✓				
JAPAN	FUJI TV		✓				
	NET		✓				
	NHK						*
	NIPPON TV		✓				
	TBS		✓				
U.S.A.	ABC		✓				
	CBS		✓				
	NBC		✓				
	PBS				✓		

* User fees authorized by Parliament

Sources for Broadcasting Revenues: Same as Table One.

TABLE 3.

CHILDREN'S NON-SCHOOL AND SCHOOL PROGRAMS AS A PERCENTAGE OF TOTAL HOURS OFFERED FOR BROADCASTING IN A SAMPLE WEEK IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Total Hours	Hours of Children's Non-School Programs	Hours of Children's Non-School Programs as a % of Total Hours	Hours of School Programs for Children	Hours of Children's School Programs as a % of Total Hours	Hours of Children's Non-School and and School Programs as a % of Total Hours
CANADA	CBC Eng	74 1/4	15 1/2	21	3	4	25
	CBC FR	115 3/4	15 1/2	13	4 1/2	4	17
	CTV	48	None	None	None	None	None
JAPAN	FUJI TV	140 7/60	21 1/2	15	None	None	15
	NET	130	12 5/12	10	12	9	19
	NHK	252	14 1/2	5	48 11/12	19	24
	NIPPON TV	131 1/6	23	18	None	None	18
	TBS	139	11 1/6	8	None	None	8
U.S.A.	ABC	67	8	12	None	None	12
	CBS	95	11	11	None	None	11
	NBC	95	5	5	None	None	5
	PBS	22 1/2	7 1/2	33	None	None	33

Month and Year: Canada and Japan: April 1971
United States : October 1971

Sources: Canada, Japan, and PBS (USA): Network responses to NCCB Survey
ABC, CBS, and NBC (USA) : Network press releases and informal industry sources

TABLE 4.

REGULARLY OFFERED * WEEKDAY MORNING AND AFTERNOON CHILDREN'S NON-SCHOOL PROGRAMMING IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	WEEKDAY MORNINGS				WEEKDAY AFTERNOONS			
		None	Half-Hour or More	Hour or More	Hour and a Half or More	None	Half-Hour or More	Hour or More	Hour and a Half or More
CANADA	CBC Eng				X			X	
	CBC FR		X					X	
	CTV	X				X			
JAPAN	FUJI TV				X				X
	NET		X					X	
	NHK		X						X
	NIPPON TV				X				X
	TBS		X						X
U.S.A.	ABC	X				X			
	CBS			X		X			
	NBC	X				X			
	PBS				X	X			

* An offered program is a program presented by a network. Not all offered programs are broadcast on all network affiliates.

Time Period and Sources: Same as Table Three.

TABLE 5.

ADVERTISING ON NETWORKS THAT OFFER CHILDREN'S PROGRAMMING IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Maximum Number of Minutes of Advertising Per Hour			Maximum Number of Occurrences of Advertising Per Hour *			
		During Adult Eve Programming	During Children's Programming	Difference	During Adult Eve Programming	During Children's Programming	Difference	Host Advertising
CANADA	CBC Eng	8	8	None	6	6	None	No
	CBC Fr	8	8	None	8	8	None	No **
JAPAN	FUJI TV	6	6	None	6	6	None	Yes
	NET	6	6	None	Unlimited	Unlimited	None	Yes
	NHK	None	None	None	None	None	None	No
	NIPPON TV	6 ½	6 ½	None	11	11	None	Yes
	TBS	6	6	None	4	4	None	Yes
U.S.A.	ABC	10	16	60 % more during children's programs	10	14	40 % more during children's programs	Yes
	CBS	10	16		10	14		Yes
	NBC	10	16		10	14		Yes
	PBS	None	None	None	None	None	None	No

* An occurrence is a continual period of advertising messages. The number of occurrences per hour includes all continual period of advertising messages within a program and between programs.

** Hosts on children's programs may not appear in advertisements during the show they host. They may appear in advertisements at other times of the day.

Sources: For Canada, Japan, and PBS (USA): Same as in Table Three.
For ABC, CBS and NBC (USA) : Television Code of the National Association of Broadcasters, and informal industry sources

TABLE 6.

TYPES OF NON-SCHOOL PROGRAMMING FOR CHILDREN
IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Total Hours of Children's Programming	Total Hours of Program Type			Program Type as a Percentage of Total Children's Hours		
			A	B	C	A	B	C
CANADA	CBC Eng	15 1/2	6 1/4	9 1/4	None	40	60	None
	CBC Fr	15 1/2	11 3/4	3 3/4	None	76	24	None
JAPAN	FUJI TV	21 1/2	11 3/4	8 3/4	1	55	41	5
	NET	12 5/12	10	2 5/12	None	81	19	None
	NHK	14 1/2	11	2 1/12	1 5/12	76	15	9
	NIPPON TV	23	16	4 1/2	2 1/2	69	19	11
	TBS	11 1/6	5 5/12	1 1/4	4 1/2	48	13	40
U.S.A.	ABC	8	6 1/2	1 1/2	None	81	19	None
	CBS	11	4	6	1	36	55	9
	NBC	5	3	2	None	60	40	None
	PBS	7 1/2	None	7 1/2	None	None	100	None

Time Period and Sources: Same as in Table Three.

Program Types A, B, and C are defined in text.

TABLE 7.

AGE SPECIFICITY OF NON-SCHOOL PROGRAMMING OFFERED IN A SAMPLE WEEK
IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Total Hours for Children	Total Hours for Age Group *				Age Group Hours as a Percentage of Total Hours				Specificity Index **
			2-5	6-9	10-12	13-17	2-5	6-9	10-12	13-17	
CANADA	CBC Eng	15 1/2	9 1/4	7 3/4	4	1	59	50	26	6	.7
	CBC Fr	15 1/2	7	10 1/2	3 1/2	2	45	68	23	13	.7
JAPAN	FUJI TV	21 1/2	15 1/2	11 1/4	7	2 1/2	72	52	33	12	.6
	NET	12 5/12	7 11/12	11 5/6	6	1 7/12	64	95	48	13	.5
	NHK	14 1/2	7 1/12	None	7 5/12	None	49	None	51	None	1.0
	NIPPON TV	23	11	9 3/4	11	1/2	48	42	48	2	.7
	TBS	11 1/6	5 1/6	7 5/12	8 1/4	5	46	66	74	45	.4
U.S.A.	ABC	8	7 1/2	8	8	None	94	100	100	None	.3
	CBS	11	11	6	6	None	100	55	55	None	.5
	NBC	5	4	5	5	None	80	100	100	100	.3
	PBS	7 1/2	7 1/2	2 1/2	None	None	100	33	None	None	.8

* One program may be for more than one age group.
** Total hours of children's programming divided by the total of hours for each age group (Highest possible rating is one (1.0) and lowest possible rating is three-tenths (.3). The values of the specificity index are rounded to the nearest tenths.).

Time Period and Sources: Same as Table Three.

TABLE 8.

TYPE OF NON-SCHOOL PROGRAMS PRESENTED IN A SAMPLE WEEK FOR CHILDREN AGED 2 - 5
IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Total Hours for Age 2-5	Hours of Each Type of Program, For Age 2 - 5			Percentage of Total Hours for age 2 - 5 that are of each Program Type		
			A	B	C	A	B	C
CANADA	CBC Eng	9 1/4	4 1/4	5	None	46	54	None
	CBC Fr	7	5 3/4	1 1/4	None	82	18	None
JAPAN	FUJI TV	15 1/2	7 1/4	8 1/4	None	47	53	None
	NET	7 11/12	7	11/12	None	89	11	None
	NHK	7 1/12	7 1/12	None	None	100	None	None
	NIPPON TV	11	8	3	None	73	27	None
	TBS	5 1/6	2 11/12	1 1/4	1	56	24	19
U.S.A.	ABC	7 1/2	6 1/2	1	None	87	13	None
	CBS	11	4	6	1	36	55	11
	NBC	4	3	1	None	75	25	None
	PBS	7 1/2	None	7 1/2	None	None	100	None

Time Period and Sources: Same as Table Three

Program Types A, B, and C are defined in text.

TABLE 9.

TYPE OF NON-SCHOOL PROGRAMS PRESENTED IN A SAMPLE WEEK FOR CHILDREN AGED 6 - 9
IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Total Hours for Age 6-9	Hours of Each Type of Program For Age 6-9			Percentage of Total Hours for age 6-9 that are of each Program Type		
			A	B	C	A	B	C
CANADA	CBC Eng	7 3/4	4 1/2	3 1/4	None	58	42	None
	CBC Fr	10 1/2	10	1/2	None	95	5	None
JAPAN	FUJI TV	11 1/4	10 1/4	1/2	1/2	91	4	4
	NET	11 5/6	10	1 5/6	None	84	16	None
	NHK	None	None	None	None	None	None	None
	NIPPON TV	9 3/4	8 1/4	1 1/2	None	82	15	None
	TBS	7 5/12	2 11/12	None	4 1/2	39	None	61
U.S.A.	ABC	8	6 1/2	1 1/2	None	81	19	None
	CBS	6	4	1	1	67	17	17
	NBC	5	3	2	None	60	40	None
	PBS	2 1/2	None	2 1/2	None	None	100	None

Time Period and Sources: Same as Table Three

Program Types A, B, and C are defined in text.

TABLE 10.

TYPE OF NON-SCHOOL PROGRAMS PRESENTED IN A SAMPLE WEEK FOR CHILDREN AGED 10 - 12
IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Total Hours for Age 10 - 12	Hours of Each Type of Program For Age 10 - 12			Percentage of Total Hours for age 10 - 12 that are of each Program Type		
			A	B	C	A	B	C
CANADA	CBC Eng	4	2	2	None	50	50	None
	CBC Fr	3 1/2	2	1 1/2	None	57	43	None
JAPAN	FUJI TV	7	5 1/2	1/2	1	79	7	14
	NET	6	4	2	None	67	33	None
	NHK	7 5/12	3 11/12	2 1/12	1 5/12	52	28	20
	NIPPON TV	11	7 1/2	1	2 1/2	68	9	23
	TBS	8 1/4	3 3/4	None	4 1/2	45	None	55
U.S.A.	ABC	8	6 1/2	1 1/2	None	81	19	None
	CBS	6	4	1	1	67	17	17
	NBC	5	3	2	None	60	40	None
	PBS	None	None	None	None	None	None	None

Time Period and Sources: Same as Table Three

Program Types A, B, and C are defined in text.

TABLE 11.

TYPE OF NON-SCHOOL PROGRAMS PRESENTED IN A SAMPLE WEEK FOR CHILDREN AGED 13 - 17 IN CANADA, JAPAN, AND THE UNITED STATES

COUNTRY	NETWORK	Total Hours for Age 13-17	Hours of Each Type of Program For Age 13-17			Percentage of Total Hours for age 13-17 that are of each Program Type		
			A	B	C	A	B	C
CANADA	CBC Eng	1	None	1	None	None	100	None
	CBC Fr	2	1/2	1 1/2	None	25	75	None
JAPAN	FUJI TV	2 1/2	2	None	1/2	80	20	None
	NET	1 7/12	None	1 7/12	None	None	100	None
	NHK	None	None	None	None	None	None	None
	NIPPON TV	1/2	1/2	None	None	100	None	None
	TBS	5	None	None	5	None	None	100
U.S.A.	ABC	None	None	None	None	None	None	None
	CBS	None	None	None	None	None	None	None
	NBC	None	None	None	None	None	None	None
	PBS	None	None	None	None	None	None	None

Time Period and Sources: Same as Table Three

Program Types A, B, and C are defined in text.

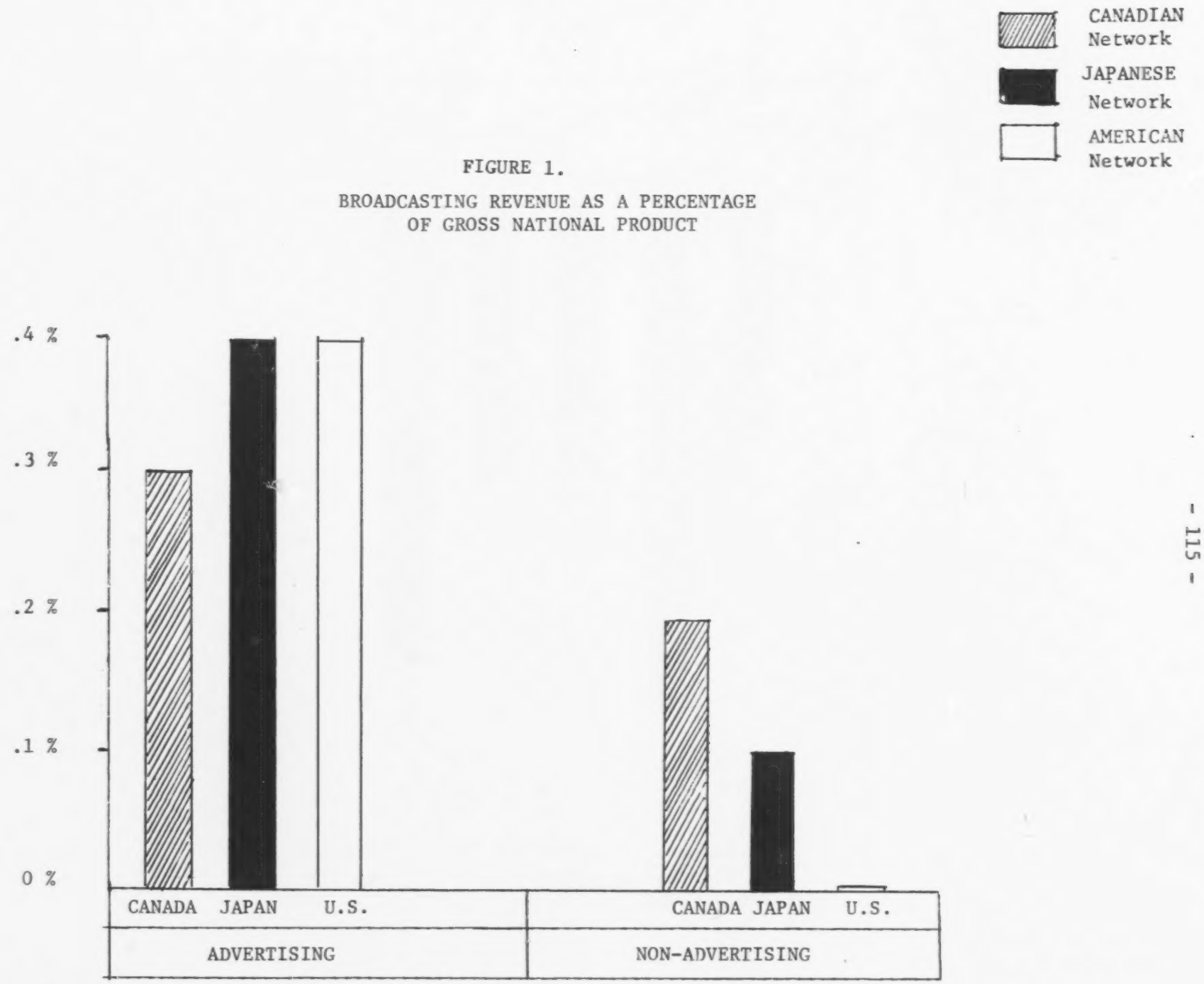
APPENDIX IV.

FIGURES ON CHILDREN'S TELEVISION IN

CANADA, JAPAN AND THE UNITED STATES

FIGURE 1.

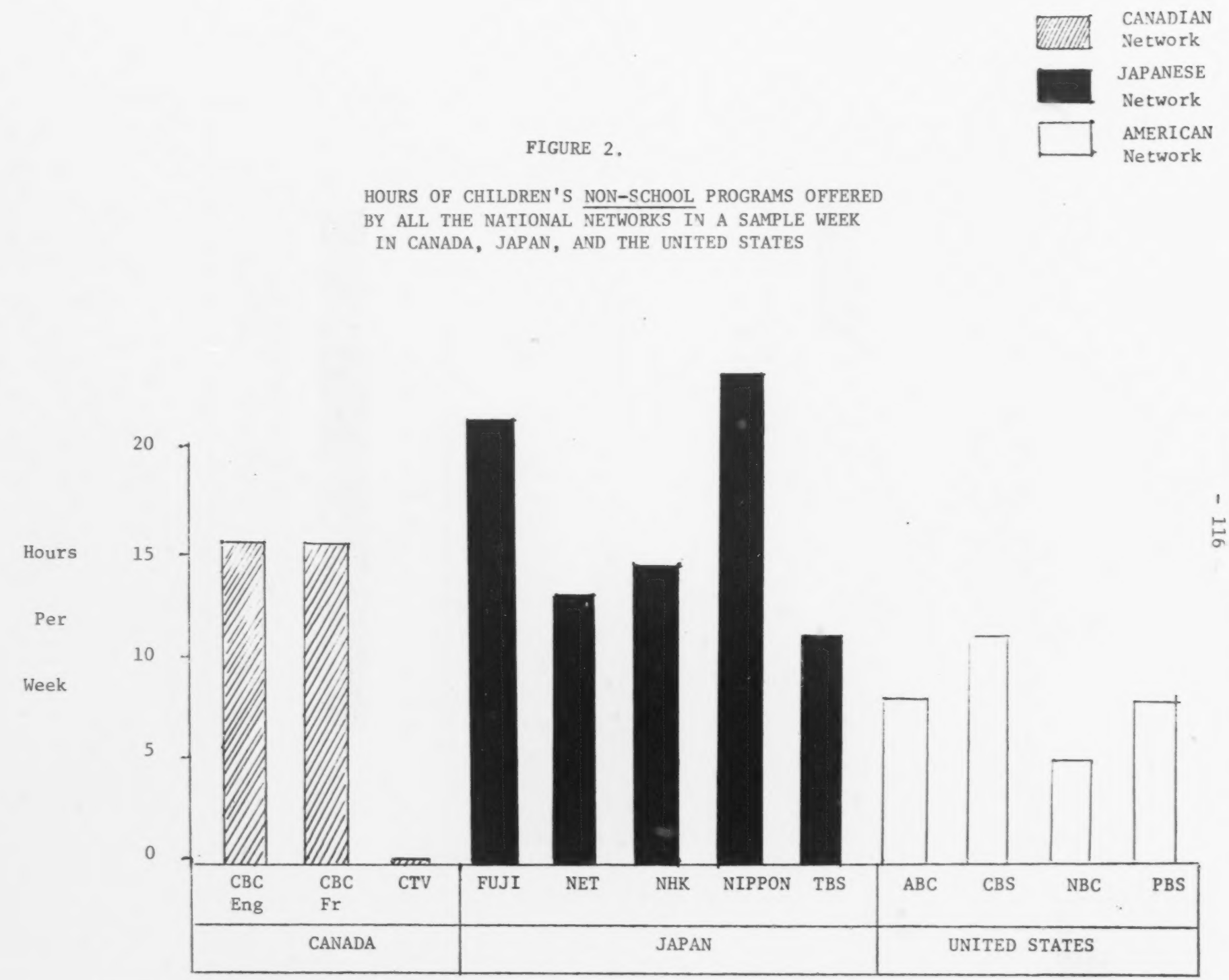
BROADCASTING REVENUE AS A PERCENTAGE
OF GROSS NATIONAL PRODUCT



Source: Table One of Chapter Three

FIGURE 2.

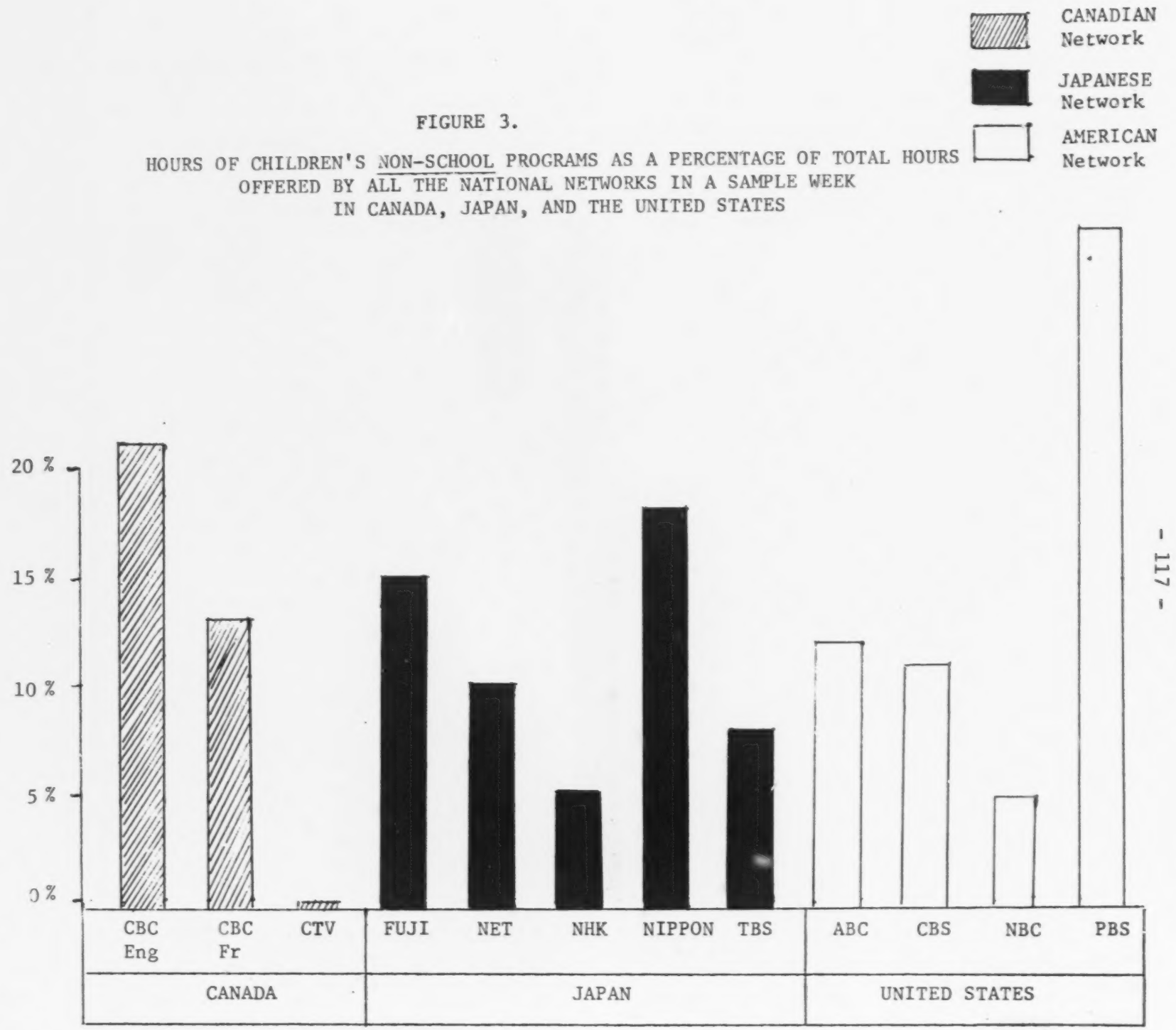
HOURS OF CHILDREN'S NON-SCHOOL PROGRAMS OFFERED
BY ALL THE NATIONAL NETWORKS IN A SAMPLE WEEK
IN CANADA, JAPAN, AND THE UNITED STATES



Source: Table Three of Chapter Three

FIGURE 3.

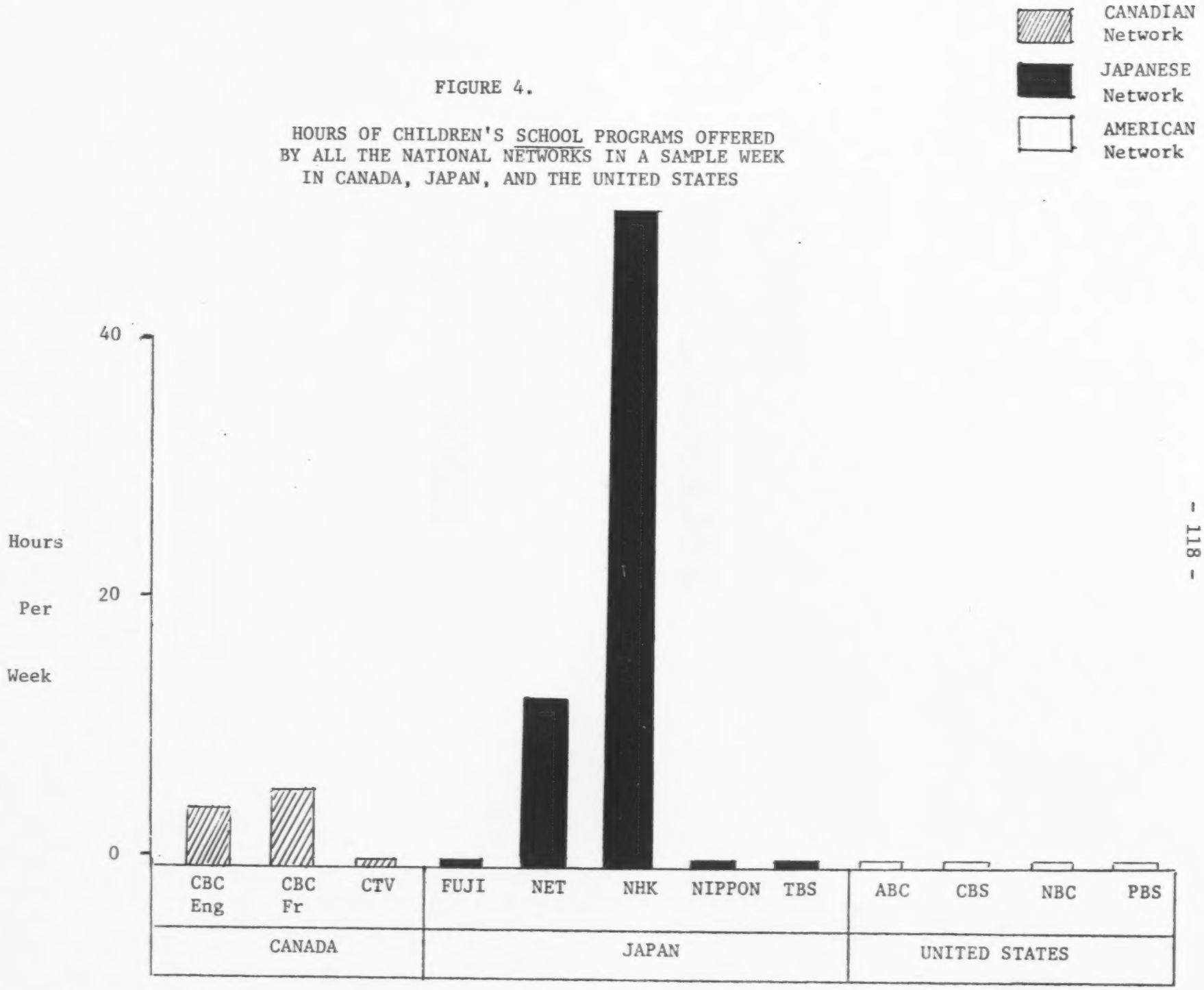
HOURS OF CHILDREN'S NON-SCHOOL PROGRAMS AS A PERCENTAGE OF TOTAL HOURS OFFERED BY ALL THE NATIONAL NETWORKS IN A SAMPLE WEEK IN CANADA, JAPAN, AND THE UNITED STATES



Source: Table Three of Chapter Three

FIGURE 4.

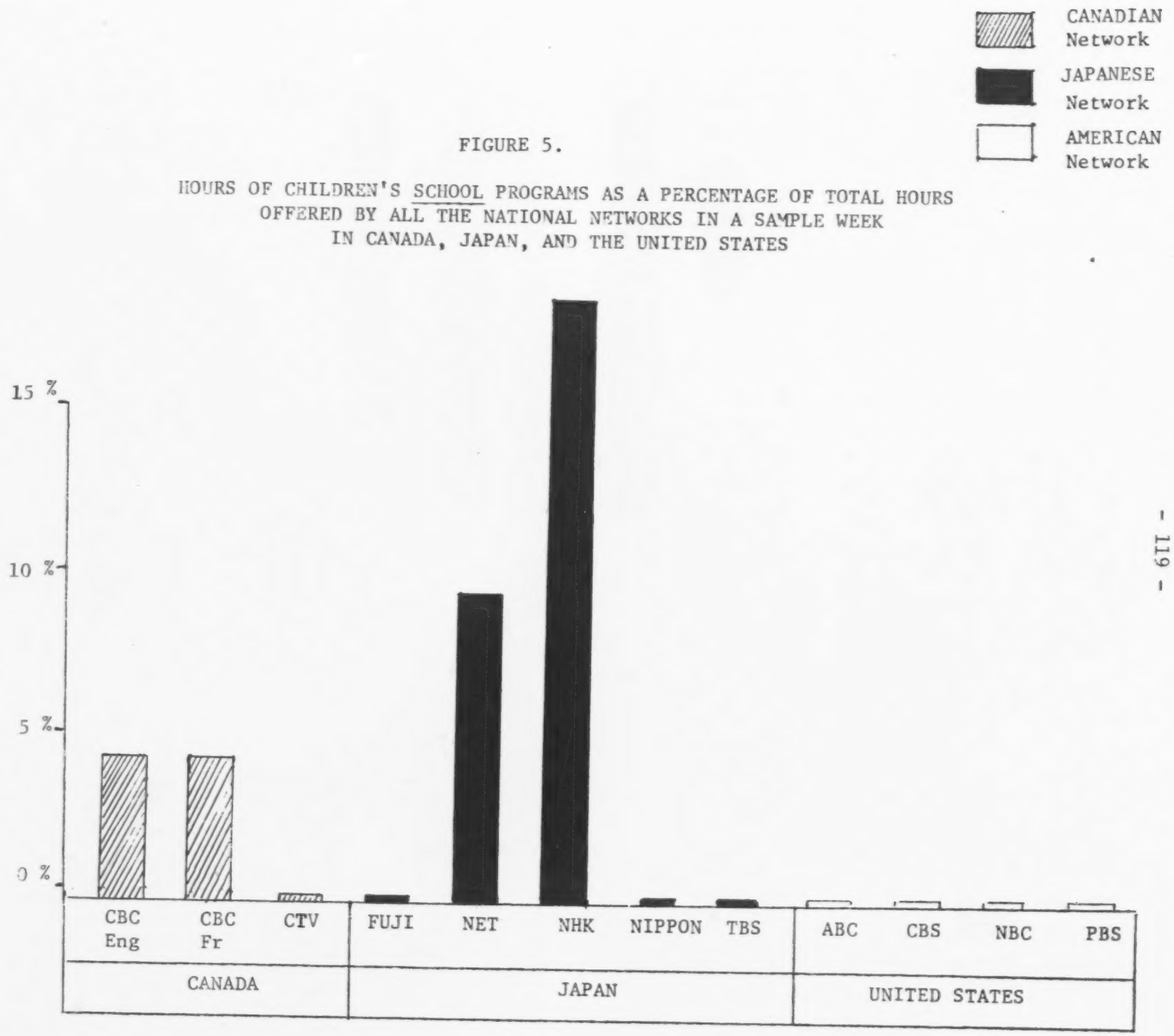
HOURS OF CHILDREN'S SCHOOL PROGRAMS OFFERED BY ALL THE NATIONAL NETWORKS IN A SAMPLE WEEK IN CANADA, JAPAN, AND THE UNITED STATES



Source: Table Three of Chapter Three

FIGURE 5.

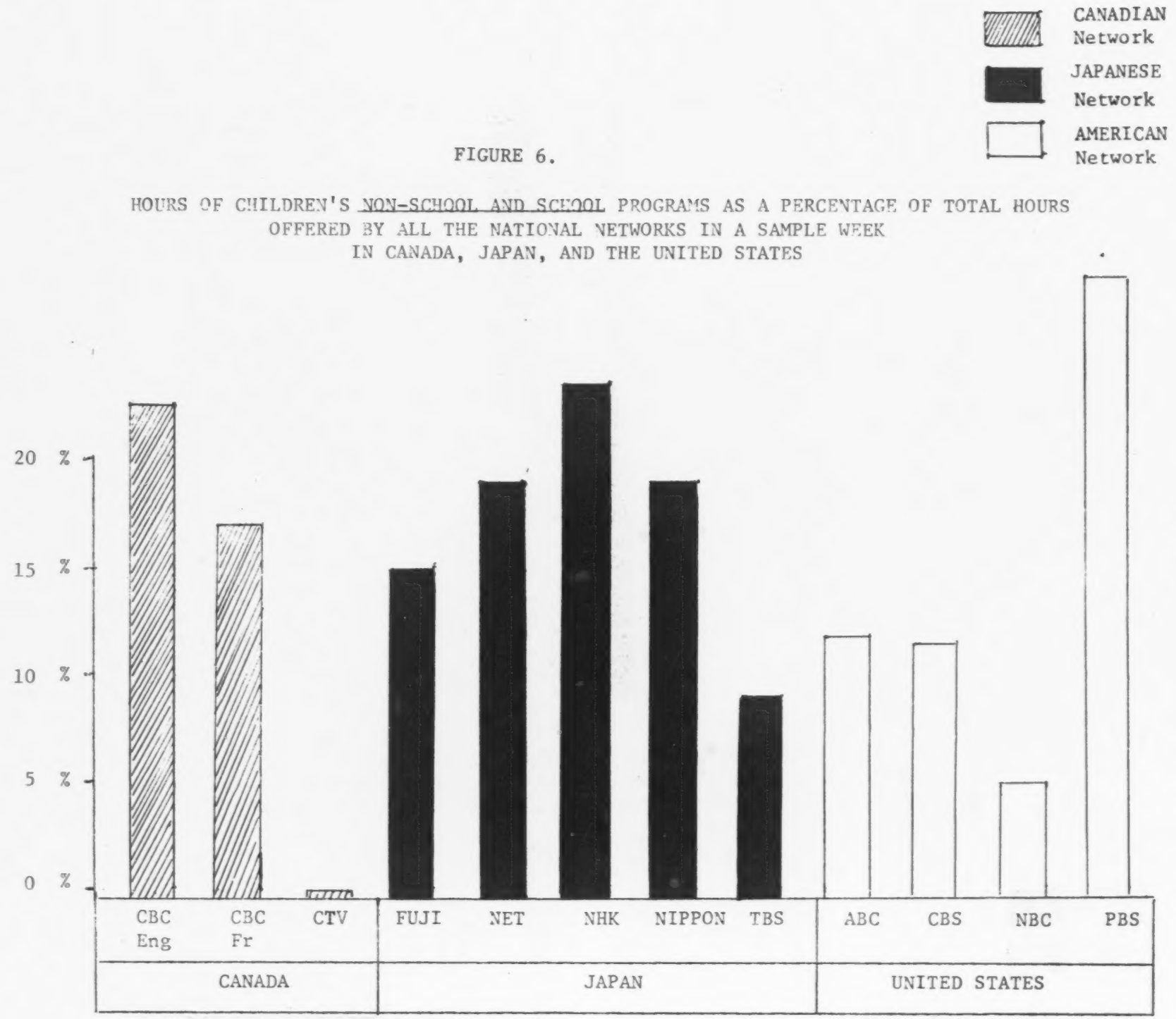
HOURS OF CHILDREN'S SCHOOL PROGRAMS AS A PERCENTAGE OF TOTAL HOURS OFFERED BY ALL THE NATIONAL NETWORKS IN A SAMPLE WEEK IN CANADA, JAPAN, AND THE UNITED STATES



Source: Table Three of Chapter Three

FIGURE 6.

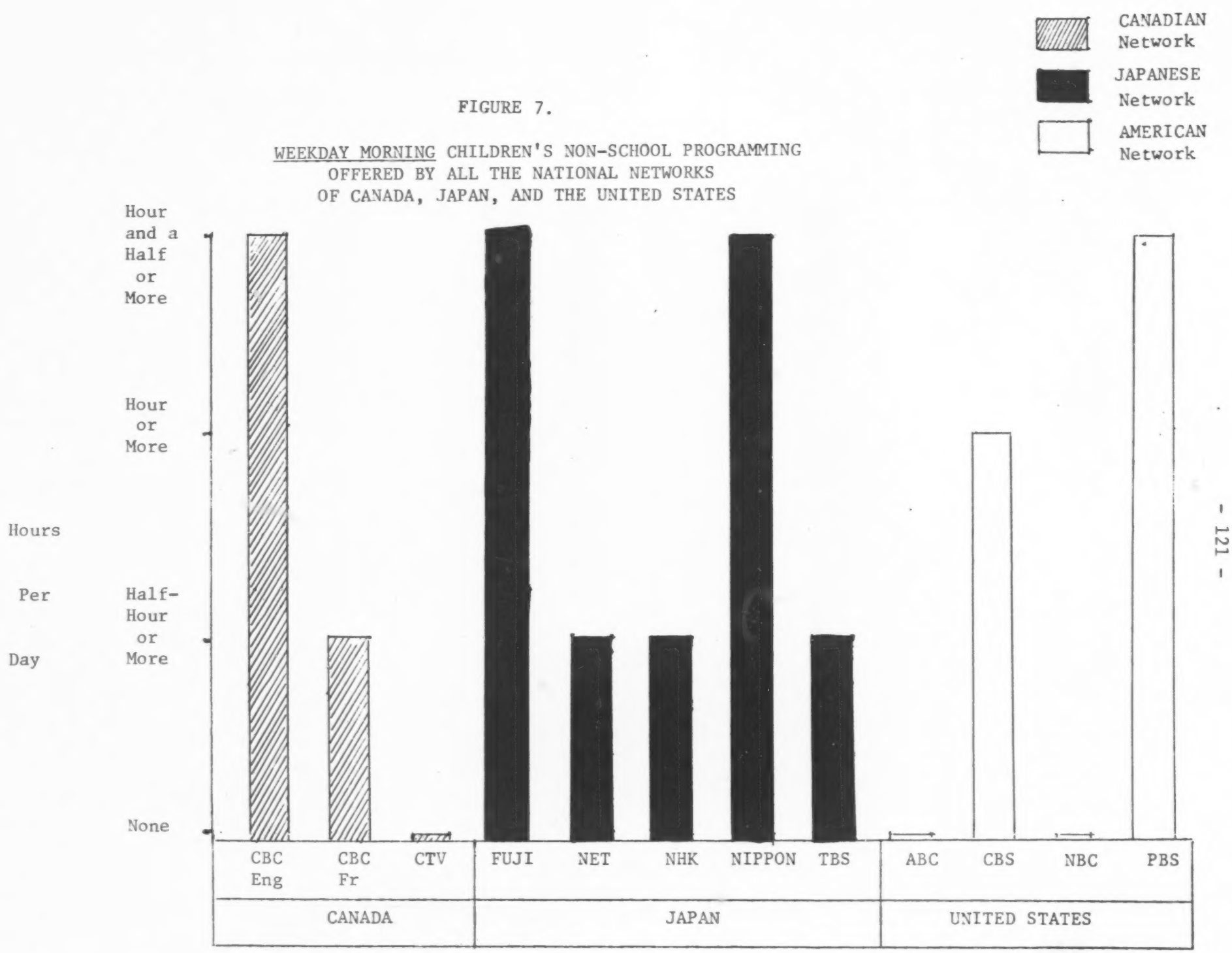
HOURS OF CHILDREN'S NON-SCHOOL AND SCHOOL PROGRAMS AS A PERCENTAGE OF TOTAL HOURS OFFERED BY ALL THE NATIONAL NETWORKS IN A SAMPLE WEEK IN CANADA, JAPAN, AND THE UNITED STATES



Source: Table Three of Chapter Three

FIGURE 7.

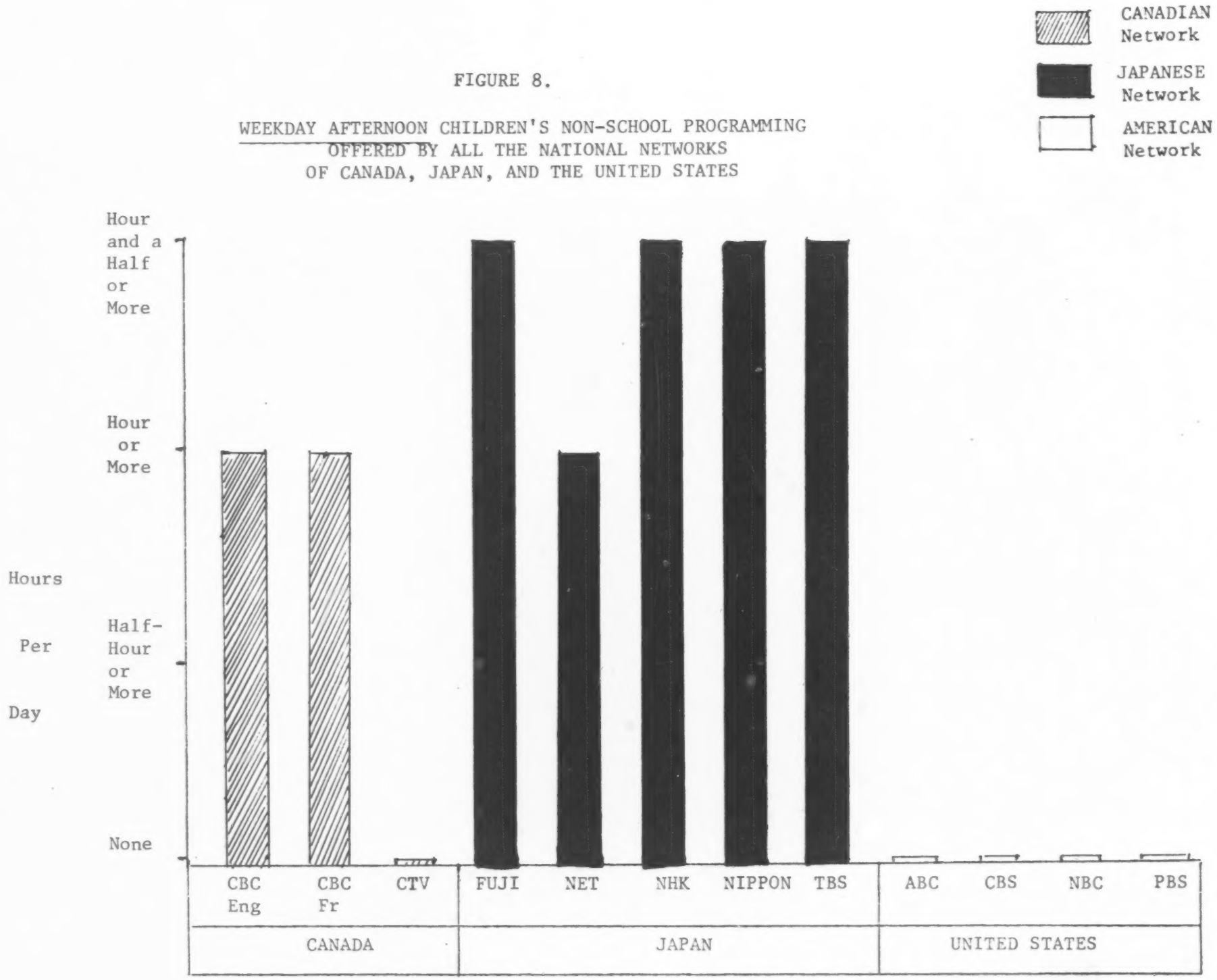
WEEKDAY MORNING CHILDREN'S NON-SCHOOL PROGRAMMING
OFFERED BY ALL THE NATIONAL NETWORKS
OF CANADA, JAPAN, AND THE UNITED STATES



Source: Table Four of Chapter Three

FIGURE 8.

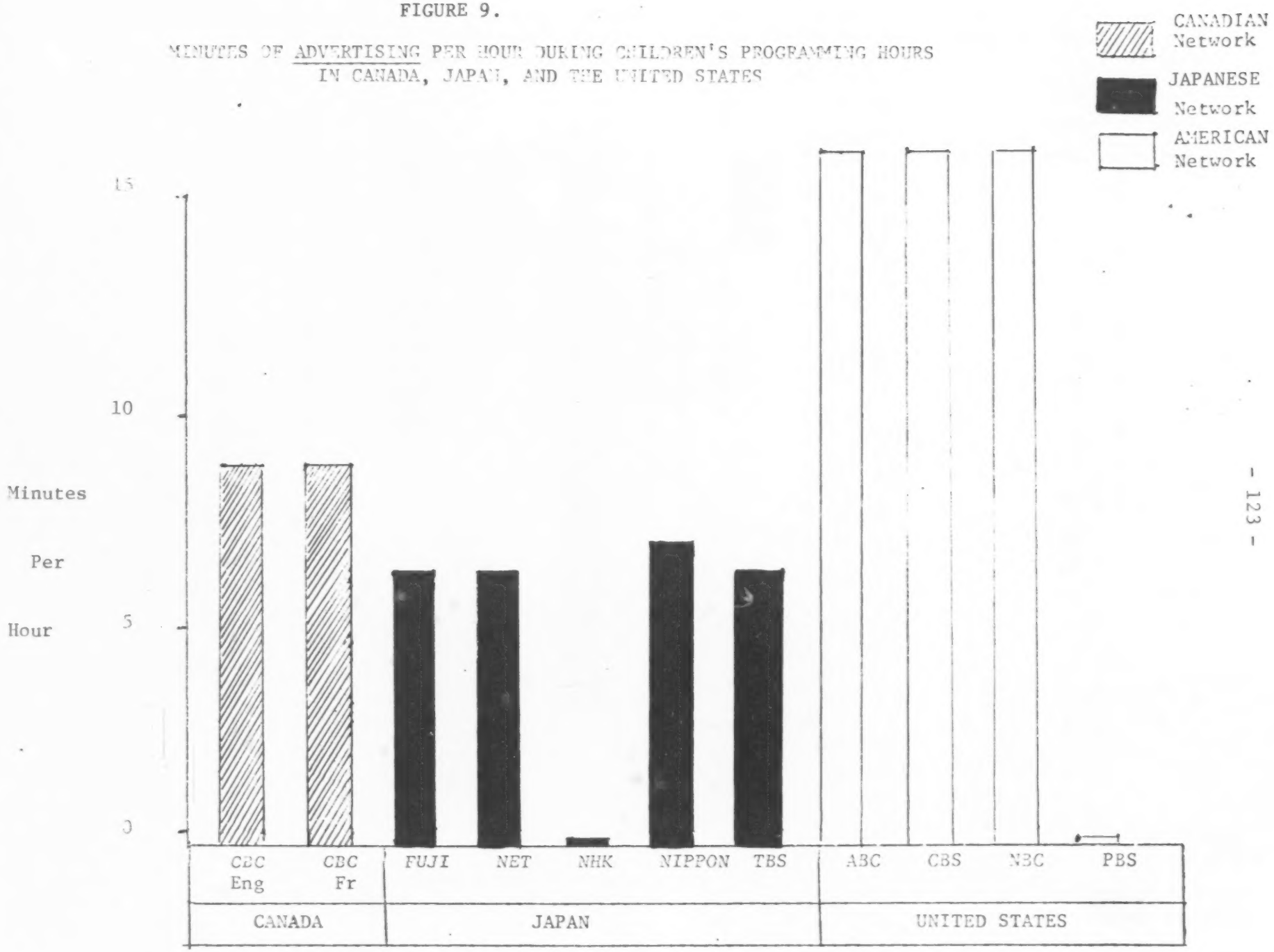
WEEKDAY AFTERNOON CHILDREN'S NON-SCHOOL PROGRAMMING
OFFERED BY ALL THE NATIONAL NETWORKS
OF CANADA, JAPAN, AND THE UNITED STATES



Source: Table Four of Chapter Three

FIGURE 9.

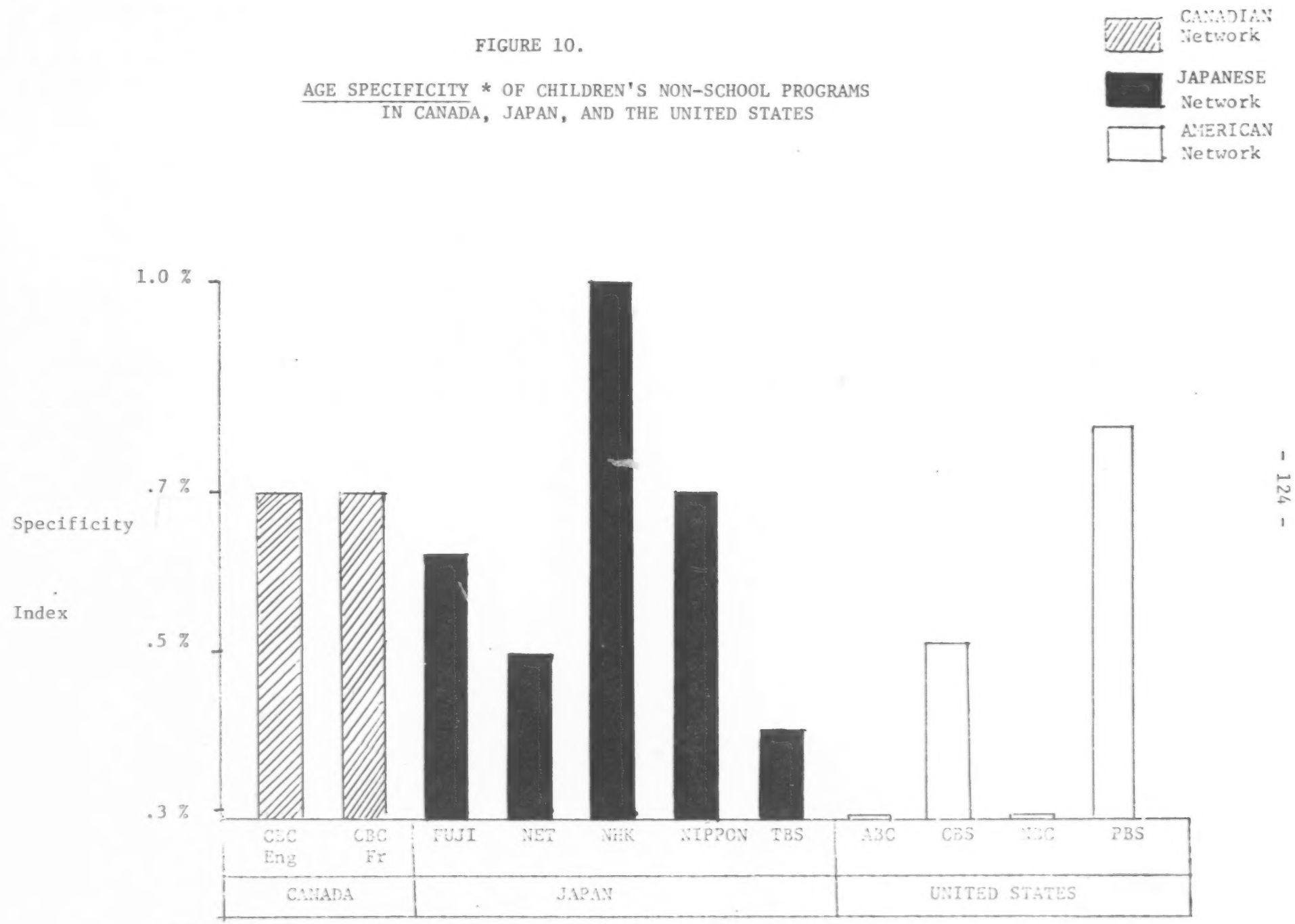
MINUTES OF ADVERTISING PER HOUR DURING CHILDREN'S PROGRAMMING HOURS
IN CANADA, JAPAN, AND THE UNITED STATES



Source: Table Five of Chapter Three

FIGURE 10.

AGE SPECIFICITY * OF CHILDREN'S NON-SCHOOL PROGRAMS
IN CANADA, JAPAN, AND THE UNITED STATES



* Total hours of children's programming divided by the total of hours for each age group (Highest possible rating is one (1.0) and lowest possible rating is three-tenths (.3). The values of the specificity index are rounded to the nearest tenths.).

Source: Table Seven of Chapter Three

APPENDIX V.

OTHER ITEMS

1. SURVEY FORM

CHILDREN'S TELEVISION SURVEY

Name of Network _____
Name of Person Answering Survey _____
Title of Person Answering Survey _____

1. How many hours in total are broadcast over your television network in a week? _____

2. What is the maximum number of minutes per hour of advertising you may present during an hour of:

   a. Adult programs broadcast from 8:00 to 10:00 P.M. _____

   b. Children's non-school programs _____

3. What is the maximum number of occasions you may present advertising during an hour of:

   a. Adult programs broadcast from 8:00 to 10:00 P.M. _____

   b. Children's non-school programs _____

4. Are the hosts of children's programs allowed to appear in commercials intended for children? Please answer "yes" or "no." _____

5. With regard to children's programming and advertising, please write "yes" or "no" if your network has:

   a. Printed descriptions of programs _____

   b. A program policy statement _____

   c. An advertising policy statement _____

   d. Rules about presenting violence _____

   e. A method to evaluate the effects of your programs _____

   f. An annual report, including finances _____

   Could you please send us these materials? The language of publication is not important.

6. Please complete the attached children's programming schedule for non-school and school programming during a typical week of April 1971. Please include all programs produced primarily for children and youth.

   a. Please indicate the time the broadcast begins.

      If you broadcast to more than one time zone, please indicate the time you broadcast to your largest city.

   b. Please write the name of the program and its length in minutes.

   c. For "Type of Program" please write the single description that applies to the largest part of a program.

      (1) For non-school programs write:

         "Type A" for primarily light entertainment and variety, including comedies, storytelling and cartoons.

         "Type B" for primarily information and topical features, including news, making objects, counting and spelling, psychological or religious guidance, science and travelogues.

         "Type C" for primarily drama, ballet, opera and concerts.

      (2) For school programs please write the academic subject presented.

   d. For "Age Group" please write one or more of the following age groups that a program is intended to reach:

      (1) " 2 years to 5 years"
      (2) " 6 years to 9 years"
      (3) "10 years to 12 years"
      (4) "13 years to 17 years"

7. How do you decide whether to discontinue a children's television program or to develop a new children's television program? Please explain briefly.

WEEKDAY CHILDREN'S NON-SCHOOL PROGRAMMING

Network _____

For the Week of April _____ 1971

	Monday	Tuesday	Wednesday	Thursday	Friday
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					

WEEKEND CHILDREN'S PROGRAMMING

Network_____

For the Week of April _____ 1971

	SCHOOL PROGRAMMING		NON-SCHOOL PROGRAMMING	
	Saturday	Sunday	Saturday	Sunday
Time Name of the Program Length of Program Type of Program For Age Group				
Time Name of the Program Length of Program Type of Program For Age Group				
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WEEKDAY CHILDREN'S SCHOOL PROGRAMMING

Network_____

For the Week of April _____ _____ 1971

	Monday	Tuesday	Wednesday	Thursday	Friday
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
Time Name of the Program Length of Program Type of Program For Age Group					
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Time Name of the Program Length of Program Type of Program For Age Group					

2. SUBMISSIONS OF THE AMERICAN COMMERCIAL NETWORKS -- ABC

American Broadcasting Company

1330 AVENUE OF THE AMERICAS · NEW YORK, N. Y. 10019

LT 1-7777

June 15, 1971

RECEIVED

JUN 17

Mr. David Fleiss
Project Director
National Citizens Committee For Broadcasting
1145 Nineteenth Street N.W.
Washington, D.C. 20036

Dear Mr. Fleiss:

I am responding to your May 17th letter and questionaire to Chuck Jones regarding children's programming.

Because of space limitations on the original document, I have had to answer the questionaire below.

1. During the week of April 26 through May 2, 1971 there were 46½ hours broadcast on the ABC Television Network.

2. (a & b) - Our commercial limitations are established by day parts or time periods in accordance with the N.A.B. time standards, in prime time six minutes of commercials and in non-prime time twelve minutes of commercials, not program type.

3. (a & b) - In prime time the number of program interruptions shall not exceed two within a thirty minute program or four within a sixty minute program. In other time, the number of interruptions shall not exceed four within any thirty minute program period.

4. They are not allowed to appear in commercials within the program they host on our television network in programs directed primarily to young children.

5. a. Yes - see attached
   b. N.A.B. Code
   c. N.A.B. Code
   d. N.A.B. Code and attached statement
   e. No
   f. No

6. See attached

7. A series is discontinued when it no longer fits our programming objectives and requirements or, when, what we believe to be a better program is available.

   We are constantly examining ideas submitted from outside sources and from persons within our company with a view to developing new programming suitable for our younger viewers. Development stages vary depending on the nature of the program type.

I have enclosed copies of all available information requested including The Television Code. I hope this proves helpful.

Very truly yours,

Michael S. Brockman
Manager-Daytime Programs

MSB:mlt

2. SUBMISSIONS OF THE AMERICAN COMMERCIAL NETWORKS -- ABC Attachment

"WEEKEND CHILDREN'S PROGRAMS" – 2

MOTOR MOUSE – Originally a segment of the "Cattanooga Cats" series, "Motor Mouse" has become a regular half-hour series. Motormouse lives inside the wall of a garage and is a motorcycle speed nut. Autocat, who works for the Acme Garage and is employed to eliminate mice, endeavors to catch Motormouse by building the most attractive and outlandish speed vehicles.

LANCELOT LINK, SECRET CHIMP HOUR – A Swiftian satire for children in which a world exactly like ours is peopled entirely by chimpanzees who dress, act and speak like human beings. The comedy hour will consist of two live-action, filmed episodes of "Lancelot Link, Secret Chimp" a bumbling counter espionage agent working for A.P.E. (the Agency to Prevent Evil) in a constant battle against the forces of crime. Each comedy hour will also contain several outstanding cartoons.

WILL THE REAL JERRY LEWIS PLEASE SIT DOWN? – An animated series produced by Filmation which will feature the many classic characters such as "The Nutty Professor," "The Playboy" and "The Bellboy" created by Jerry Lewis.

SCOOPER AND THE DOUBLEDECKERS – A live-action series produced by Gerber Productions in association with Century Film Productions detailing the hilarious adventures of a gang of youngsters and their leader Scooper, whose clubhouse is an old London doubledecker bus.

HOT WHEELS – An animated show featuring a group of young, responsible drivers who have formed a "Hot Wheels" auto club. Each week their driving activities lead them into an exciting adventure with fast-paced conclusion. At the end of each show, the Hot Wheelers have a safe driving tip for the audience.

SKY HAWKS – The animated story of the Wilson family, a three generation team of air experts, who can pull off anything from a daring rescue at sea to a delicate helicopter air lift.

THE HARDY BOYS – This animated series is based on the famous Hardy Boys mystery books which have sold nearly 30 million copies in the past and are still at the top of the list of best selling children's books. Adding the element of music to each story, the boys and their new partners find mystery and adventure while on a round-the-world concert tour.

AMERICAN BANDSTAND – The country's most popular performers, today's hit music and an exuberant, dancing teenage audience are spotlighted each week on "American Bandstand." Hosted by Dick Clark, "American Bandstand" also features old and new hit records as well as live entertainment by the guest celebrities. "American Bandstand" is a Dick Clark production in association with the ABC Television Network. Dick Clark is executive producer. "American Bandstand" originates from ABC Television Center in Hollywood.

SUNDAY

THE SMOKEY BEAR SHOW – The fast-paced comedy adventures of Smokey, one of the nation's favorite characters, as both a bear and a cub. Each show will conclude with a conservation message for youngsters.

JONNY QUEST – An animated half-hour adventure series produced by Hanna-Barbera detailing the scientific adventures of Dr. Benton Quest, a world-renowned scientist, his 12-year-old son Jonny and Roger "Race" Bannon, who doubles as bodyguard to Dr. Quest and tutor to Jonny.

CATTANOOGA CATS – Hosted by five felines, a soft rock group known as "The Cattanooga Cats," each show will include a variety of short cartoon elements. Among the short subjects are "Around the World in 79 Days," in which Phineas Fogg, Jr. tries to circle the globe in less than 80 days, pursued by the sinister Ralph Wretchly and his henchmen; "It's the Wolf," a comedy-chase short featuring the voice of Paul Lynde as the Wolf; and the "Cats" themselves.

BULLWINKLE – The adventures of Bullwinkle a lovable moose and Rocky, his squirrel sidekick, who battle, verbally and otherwise, with such baddies as Boris Badenov, Natasha Fatale and others in wild wacky happenings each week.

–1970-71–

2. SUBMISSIONS OF THE AMERICAN COMMERCIAL NETWORKS -- ABC attachment

ABC NEWS
abc
PRESS RELATIONS
1330 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10019

DISCOVERY '70-71

The ABC News weekly children's series, "Discovery '70-71" will begin its ninth successive season on the ABC Television Network this fall.

Premiering in 1962, "Discovery" became the only first-year children's program to be nominated for both the TV Guide and Emmy Award that year. It was also selected as one of the five outstanding children's programs in the nation in a national poll of Radio and TV editors.

The winner of an Emmy in 1962, "Discovery," in 1968, was nominated for that same coveted award for the sixth successive season. Over the years, "Discovery" has also received three Thomas Alva Edison Awards, two Western Heritage Awards, and The National Conference of Christians and Jews Brotherhood Award.

In the 1970-71 season, the series, according to its creator, Jules Power, "will travel throughout the world to bring our youngsters at home the real sights and sounds, the real thoughts and ideas, the real people and places of this fascinating and diverse planet."

"Discovery," filmed in color and on location, is scheduled to visit Ireland, Belgium, Finland and Portugal as well as many sections of our own country and its surrounding waters.

Among the "Discovery '70-71" presentations scheduled for the new season are "The Cherokee Indians," "Trans-Atlantic Voyage," "The Great Age of the Railroads," "Thoroughbred," "America's Oldest City," "From Little League to Majors," "The World of Washington Irving," "The Forest at Flaming George," "The Pendelton Roundup," "South Boston, U.S.A.," "The Tale of Two Forts," and "Journey Through the Wilderness."

Mr. Power is the executive producer of "Discovery." Monroe Carol is the producer and Donald Belth and Wally Hill, associate producers.

– 1970-71 –

2. SUBMISSIONS OF THE AMERICAN COMMERCIAL NETWORKS -- ABC Attachment

American Broadcasting Company

INTERDEPARTMENT CORRESPONDENCE

To All Editors,
Department of Standards and Practices

Date June 12, 1968

From Alfred R. Schneider

Subject

You are, of course, aware of the company's long standing policy regarding that, in carrying out your duties in reviewing scripts, rough cuts and final prints for air, you should prohibit the use of violence for the sake of violence. In this connection, you should give special attention to encourage the de-emphasis of acts of violence.

While a story-line or plot development may call for the use of force -- the amount, manner of portrayal and necessity for same should be commensurate with a standard of reasonableness and with due regard for the principle that violence, or the use of force as an appropriate means to an end, is not to be emulated.

Alfred R. Schneider

/nh

WEEKEND CHILDREN'S PROGRAMMING **ABC Attachment** Network ABC

For the Week of April 26 - May 2 1971

	SCHOOL PROGRAMMING		NON-SCHOOL PROGRAMMING	
	Saturday	Sunday	Saturday	Sunday
Time Name of the Program Length of Program Type of Program For Age Group			9-10AM ET Lancelot Link, Secret Chimp One Hour Type A 2-12	10-10:30AM Jonny Quest Half-Hour Type A 2-12
Time Name of the Program Length of Program Type of Program For Age Group			10-10:30 AM ET Will The Real Jerry Lewis Sit Down Half-Hour Type A 2-12	10:30-11AM Cattaooga Cats Half-Hour Type A 2-12
Time Name of the Program Length of Program Type of Program For Age Group			10:30-11AM ET Here Come The Doubledeckers Half-Hour Type A 2-12	11-11:30AM Bullwinkle Show Half-Hour Type A 2-12
Time Name of the Program Length of Program Type of Program For Age Group			11-11:30AM ET Hot Wheels Half-Hour Type A 2-12	11:30-12 Noon Discovery Half-Hour Type B 6-15
Time Name of the Program Length of Program Type of Program For Age Group			11:30-12AM ET Sky Hawks Half-Hour Type A 2-12	
Time Name of the Program Length of Program Type of Program For Age Group			12 Noon-12:30PM Motor Mouse Half-Hour Type A 2-12	
Time Name of the Program Length of Program Type of Program For Age Group			12:30-1PM Hardy Boys Half-Hour Type A 2-12	
Time Name of the Program Length of Program Type of Program For Age Group			1-2PM American Bandstand '71 One Hour Type A 6-17	

2. SUBMISSIONS OF THE AMERICAN COMMERCIAL NETWORKS -- CBS

western union **Telegram**

ZVB098 A WU TELTEX WSHA 111(2246)

1971 MAY 28 PM 9 08

CBS INC NYK
CHG 250092
TLX NYK 5-28-71 1017500

TO MR DAVID FLEISS
NATIONAL CITIZENS COMMITTEE FOR BROADCASTING
1145 NINETTENTH ST NW
WASHINGTON, D C

REGRET DELAY IN RESPONSE TO YOUR REQUEST. ADVISE THAT SALIENT POINTS IN YOUR QUESTIONAIRE ARE COERED IN CBS RESPONSE TO FCC IN CONNECTION WITH ACT PETITION WHICH WILL BE MATTER OF PUBLIC RECORD.

SF-1201 (RS-69)

LLEN DUCOVNY

2. SUBMISSIONS OF AMERICAN COMMERCIAL NETWORKS -- NBC

NBC TELEVISION NETWORK

A DIVISION OF NATIONAL BROADCASTING COMPANY, INC.
THIRTY ROCKEFELLER PLAZA, NEW YORK, N.Y. 10020, CIRCLE 7-8300

GEORGE A. HEINEMANN
Vice President
Childrens Programming

June 2, 1971

Mr. Warren Braren
Nat'l Citizen's Comm.
for Broadcasting
1145 Nineteenth St., N.W.
Washington, D.C. 20036

Dear Warren:

Stan Kaufman asked me to send you an outline of our Fall schedule. Note on the back the program descriptions.

He also wants you to have a copy of our brief when it is completed.

Sincerely,

George A. Heinemann

GAH:sc
Enclosure

RECEIVED
JUN 4 1971

2. SUBMISSIONS OF AMERICAN COMMERCIAL NETWORKS -- NBC Attachment

THREE NETWORK SATURDAY DAYTIME SCHEDULE

	NBC	CBS*	ABC
8:00 AM (NYT)	DR. DOLITTLE	Bugs Bunny	Will The Real Jerry Lewis Please Sit Down?
8:30	THE WOODY WOODPECKER SHOW	Scooby-Doo Where Are You?	Road Runner
9:00	DEPUTY DAWG	The Harlem Globetrotters	Funky Phantom
9:30	THE PINK PANTHER MEETS THE ANT AND THE AARDVARK	The Yo Yo Bears	Jackson 5
10:00	BARRIER REEF	Pebbles And Bam Bam	Bewitched
10:30	TAKE A GIANT STEP	Archie's TV Funnies	Lidsville
11:00		Sabrina The Teenage Witch	Curiosity Shop
11:30	THE BUGALOOS	Josie And The Pussycats	
12:00 PM	MR. WIZARD	The Monkees	Jonny Quest
12:30	THE JETSONS	You Are There	Lancelot Link, Secret Chimp Hour
1:00	Local Time	CBS Childrens Film Festival	American Bandstand
1:30			

*plus periodic [illegible] specials

SATURDAY DAYTIME ON NBC—1971-72

DR. DOLITTLE
New adventures for the famed doctor and his protege, Tommy Stubbins, aboard the good ship Flounder. Second season for this animated favorite.

THE WOODY WOODPECKER SHOW
The world's funniest bird and his cackling laugh—back with a half-hour of animated fun. Also featured: Andy Panda, Space Mouse, Gabby Gator and others.

DEPUTY DAWG (PREMIERE SEASON)
This canine lawman would love to be rough and tough, but he's just too nice! Co-starring in the popular cartoon comedy series are such characters as Ty Coon, Rabid Rebel and the Sheriff himself.

THE PINK PANTHER MEETS THE ANT AND THE AARDVARK
The continuing animated antics of the colorful, Oscar-winning panther and his comedy cohorts. Added this season: a new Ant and the Aardvark cartoon each week.

BARRIER REEF (PREMIERE SEASON)
New-to-TV adventure series filmed along the Great Barrier Reef off the coast of Australia and set aboard the Endeavor, a 135-foot barquentine equipped for underwater exploration. Several members of the crew are teenagers.

TAKE A GIANT STEP (PREMIERE SEASON)
Unique, *live* entertainment-information series for 6 to 12 year olds. Hosted by teenagers and featuring young pop musicians in a format designed to help youngsters increase their speaking vocabulary and form their own value judgments about the world around them.

THE BUGALOOS
Second season for this comic-fantasy adventure about a quartet of winged teenage musicians—Joy, I.Q., Harmony and Courage—out to help those in need. Featuring Martha Raye as Benita Bizarre.

MR. WIZARD
Don Herbert and his young guests in a brand new edition of his award-winning series that explores the magic of everyday scientific principles, including many recent technological advances.

THE JETSONS
Futuristic fun with the well-known space age family. An animated situation comedy from Hanna-Barbera.

SATURDAY DAYTIME NETWORK TELEVISION PROGRAMS SCANNER

NBC TELEVISION NETWORK

2. SUBMISSIONS OF AMERICAN COMMERCIAL NETWORKS -- NBC Attachment

TAKE A GIANT STEP

A New NBC Television Program for Children

In our increasingly complex society many children lack direction for their lives, do not know what they are for or against, and have no criteria by which to decide how to use their time and abilities. At the same time children have more opportunities to make decisions and need to make more choices than ever before.

"Take A Giant Step," NBC's new television show for seven to twelve-year-olds, hopes to engage children through entertainment in a process which will help them to grow up with a sense of direction in our world of contradictions. "Take A Giant Step" will endeavor to help children learn to clarify their values and make their own value judgments. This significantly unique contribution to children's programming will be offered each Saturday morning from 10:30 - 11:30 beginning in September of this year.

In 1970, NBC pioneered by creating a division of Children's Programming. George Heinemann who, twenty years ago, created the award-winning show "Ding-Dong School" was given the responsibility for this new commitment to improving children's television. His first act gave birth to the Children's Television Theater. In cooperation with the National Education Association, NBC ran eight one-hour specials for children; among them were "For the Love of Fred," "Circustown," "Super Plastic Elastic Goggles," "Pets Allowed" and "A Day with Bill Cosby". 141

But 'Take A Giant Step' is more than a new show to be added to the

Children's Television Theater. It represents a significant and unique innovation in programming for children from seven to twelve-years old. Originating in the imagination of George Heinemann, NBC TV will be helping children to creatively explore their goals, aspirations, attitudes, interests, feelings, and beliefs.

Each week a topic from one of the value rich areas of life such as money, friendship, morals, family or politics will become the basis of an hour-long show. Through participation and entertainment children will be encouraged to make free choices after thoughtful consideration of alternatives on topics such as beauty, "future shock," food, machines, music, time, migration, and the like. Children will be aided to affirm what they cherish and to act upon their choices and decisions.

Movie cameras and tape recorders will be sent out to viewers so they can create their own films and tapes to be used on future shows. "Take A Giant Step" aims at becoming a participation show on values for seven to fourteen year olds.

Yet perhaps the true uniqueness of this show is that it is not only for children, but by children. Each week three to five thirteen-to fifteen-year olds from a talent pool of twenty teenagers will create their own show. They will go on the air live without a script and will determine the content and character of the show. Founded upon a trust in youth and a conviction that live programming has greater vitality and authenticity, NBC has put aside the risks involved in developing a

unique children's program.

For ten weeks, those youth who are responsible for a particular show will prepare, along with the producer-director, their own program. With the aid of Scholastic Magazine, they will research their topic. A variety of talent will be available for their use as well as many films and other resources. In addition, each Saturday they will have the use of a computer to aid them in gathering information deemed necessary for their discussion and decisions. But when they go on the air, they will be in control of their program. They may call for any of the films, resources or talent they have used during their ten weeks of preparation. Their aim will be simply to involve their peers in a discussion and consideration of their topic so as to aid them in raising value questions and making value decisions.

As a cooperative NEA program, 'Take A Giant Step' will provide teachers with information about each week's show so they can involve their students both before and after its production. 'Take A Giant Step' promises to be one of the major television innovations for children in 1971 as well as an exciting resource for parents and teachers who are concerned about children learning to make value choices to live by.

3. NOTES ON TELEVISION ADVERTISING IN WESTERN EUROPEAN DEMOCRACIES

All the surveyed countries that carry commercials do so in restricted times with the exception of England's ITV. All ads are separated from the programs, or announced, by visual devices and sounds. Some of the times and amounts are:[1]

A. Austria - OR.

Three times an evening:

6:55 - 7:00 p.m.
7:24 - 7:30 p.m.
7:55 - 8:14 p.m.

The first time period and the beginning eight minutes of the last are devoted to spot announcements. The final 11 minutes of the third segment is composed of a mosaic of two and one-half minute films, each made up of two minutes of entertainment material and 30 seconds of ads.

B. Ireland - average 6 min./hr. generally between programs.

C. Italy - RAI.

No more than 5 percent of total daily television time can be given to commercials. (Often it is less.) This takes several forms:

1) The well-known Carosello, an advertising magazine shown each evening from 6:45-7:00 P.M. It consists of five short films each divided into a short sketch followed by a brief advertisement.

2) Arcobaleno (Rainbow) three spots each before and after the weather forecast.

3) Tic-Tac - three spots each before and after 8:45 p.m. (This will immediately precede Carosello.)

4) Gong two spots at 6:45 p.m.

5) Girotondo (Ring-a-ring o'roses) two spots before and two after 5:30 time signal.

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[1]This information comes from both the respective networks and Advertising and Radio and TV (European Broadcasting Union, 1966), pp. 11-13.

6) On the Second Channel (Secondo Programmo) only Intermezzo is allowed. Five spots after the 9 p.m. news.

D. The Netherlands - NR.

Only 162 minutes of advertising is allowed in a week on NR's two channels. It is broadcast each evening before and after the 7:00 and 8:00 news on the first channel; after the 8 p.m. news and before the 10:15 p.m. news on the second.

On Saturdays, one block is allowed on the first channel before and after the afternoon program.

E. Switzerland - SSR.

12 minutes of commercials a day.
Broadcast in three or four segments of spots between 7-8:30 p.m. (7:30 - 8:45 p.m. in Tessin Canton)

F. West Germany.

ARD: 20 minutes a day maximum; ads broadcast in short groups at beginning, middle and end of period beginning in late afternoon and ending at 8 p.m.

ZDF: 20 minutes a day maximum; broadcast in four five-minute groups from 6:15 - 8 p.m.

G. Great Britain - ITV.

Average of six minutes of ads per hour, no more than seven,or less than five minutes; broadcast in three natural breaks in the program; cannot be broadcast during religious, educational, news and public affairs, or programs relating to royalty or extraordinary circumstances.

Regulation of Commercial Content

Most of these countries have laws prohibiting the advertisement of medicines, false cures or controlling the content of food and drug messages. The latter ads are often first reviewed by medical experts. In summary, the regulation is conducted as follows:

A. Austria - OR.

Exercises complete control in accordance with legislation. No ads for alcohol can be broadcast on programs having to do with children, young people, motorists or sports.

B. Finland - OY-Mainlos-TV-Reklam Ab.

Self-control, also volunteer groups aid in supervision of ads for medical products and malted drinks. No cigarette ads can be shown before 9 p.m. on weekdays, and then only one ad, whose content is severely restricted. (Finland also has license-fee supported public television.)

C. Great Britain - TA.

40 Laws of Parliament. Explained in Report

D. The Netherlands - STER (Stichting Ether Reclame)

Non-profit air advertisements foundation and Ministry of Culture establish and maintain advertising code.

E. Ireland - RTE.

Controls ads under guidance of legislation. Will phase out tobacco advertising by fall 1971.

F. Italy - RAI.

Controls ads, and general legislation. No tobacco.

G. Switzerland - SSR.

Maintains daily surveillance. No alcohol, tobacco or medicines can be sold on the air.

H. West Germany.

Both ARD and ZDF oversee content of ads.

Administration of Sale of Air Time

Some examples are:

A. The Netherlands - STER.

The non-profit agency, STER, sells air time and divides the revenues. 60 percent goes to the subscriber member group in proportion to their size; the other 40 percent reserved for distribution to the Dutch press to compensate for loss of revenue. Ads contribute to 30 percent of NR budget.

B. Italy - SIPRA (Societa Italiana Publicita Radiofonica Anonemia).

SIPRA handles all details. Its ownership is:

RAI - 30%
IRI - 70% (Institute oer ka Riscostruzione Indusriale), a government agency.

C. Switzerland - SAP (Societe Anonyme pour la Publicite a la Television, Ltd. Co.)

Its ownership is:

SSR	40%
Newspaper Publishers Assoc.	40%
Administrative Center for Industry, Commerce	8%
Union of Arts, Trades	4%
Farmers' Union	4%
Journalists Union	4%

SAP deals with orders, time placement, collects payments and passes net proceeds to Swiss TV.

4. INFORMATION SOURCES

Communication was by mail unless otherwise noted.

Austria: Osterreichisher Rundfunk Gesellschaft m.b.h. ORF
Herr H. Hauk, Head Youth and Family Division,
Vienna.

Australia: William Giorda, Fellow, Corporation for Public Broadcasting interviews with Australian Broadcasting Council (that supervises ABC, its public network,
- interviews with Mr. Kinging, Program Director, A.T.N., Sydney.
- Mr. McCartney, Program Director, T.C.N.,Sydney flagship station for National Nine Network.
- Mr. Homes, Program Director, T.E.N., Sydney flagship station for 0-10 National Network.

Canada: [1] Canadian Broadcasting Corporation, French Network,
- M. Robert Roy, Assist. Director of Children's and Youth Programming.
- M. Jean Charbonneau, Supervisor, School Programs.
- interviews by David Fleiss.
Montreal.

Canadian Broadcasting Corporation, English Network
- Mr. Dan McCarthy, Head, Schools and Youth Programming. - interviews by David Fleiss.
Toronto.

Denmark: Danmarks Radio - DR·
Mr. Morgens Vemmer, Director,Children's Department.
- interviews with others in department by Peter Andersen, CPB Fellow at department for 1970-71.

Finland: Yleisradio YLE:
Mr. Heikki Aarva, Director, Children's Programs,
- interview by Peter Andersen.
Helsinki.

France: Office de Radiodiffusion - Television Francaise:
M. Pierre Mathieu, Director, Children's Programs
- interview by Lillian Ambrosino.
Paris.

Ireland: Radio Telefis Eireann - RTE:
Mr. Liam O'Murchu, Head of Irish & Children's Programs. Dublin.

Italy: Radiotelevisione Italiana:
- Telephone interview. Sig. C. Biggi.
Rome.

[1]Also communication by telephone and mail with Arthur Weinthal, National Program Director, CTV Television Network Ltd., Toronto

Japan:

Fuji TV:
Mr. Seigo Watanabe, Manager, International
Division. Tokyo.

via: Mr. Keiichi Torii
Washington Bureau Chief
Fuji Telecasting Corporation
National Press Building, Room. 274
14th & F Streets, N.W.
Washington, D. C. 20004

NET Television Network
Mr. Keiji Koyama, Manager, International Relations
Tokyo.

via: Mr. Tsubaki
Correspondent, NET
National Press Building, Rm. 794
14th & F Streets, N.W
Washington, D. C. 20004

Nippon Television Network Corporation
Mr. Yozo Shiratori
Manager, International Operations
Tokyo.

via: Mr. Tadayuki Matsumura, Correspondent
Nippon Television Network
National Press Building, Room 763
14th & F Streets, N.W.
Washington, D.C. 20004

NHK Japan Broadcasting Corporation
Public Relations Bureau
Tokyo.

via: Mr. Masahiro Nagata, Correspondent
Japan Broadcasting Corporation
National Press Building, Room 935
14th & F Streets, N.W.
Washington, D.C. 20004

Tokyo Broadcasting System, Incorporated
Mr. Kiichi Nakamura
Director, Television Programming

via: Mr. Akira Sugimoto
Bureau Chief
Tokyo Broadcasting Corporation
CBS Building
2020 M Street, N.W.
Washington, D.C.

Netherlands:	Radio Nederlands- Hilversum Interview by Mr. Acda, Director of Programs,RN. Material from Frank Millspaugh, Jr. CPB Fellow at RN for 1970-71.
Great Britain:	British Broadcasting Corporation BBC: Miss Monica Sims, Director Children's Programs - interviews, visits, observation by Lillian Ambrosino. London Independent Television - ITV: Mr. Michael Gillies, Supervisor Children's Programs for Independent Tele- vision Authority (ITA), London. Mr. Archie Graham, Head Advertising Control ITA, London. - interviews, visits, observation by Lillian Ambrosino.
Norway:	Norsk Rikskringkasting - Oslo. Mr. Lauritz Johnson, Director Children's Television - interview by Peter Andersen.
Sweden:	Sveriges Radio - Stockholm. Channel 1 - Arnie Weiss, Director, Children's Programs. Channel 2 - Mrs. Ingrid Edstrom, Director, Children's Programs. - Interviews by Peter Andersen.
Switzerland:	Societe Suisse de Radiodiffusion et Tele- vision - Zurich. SSR (French Service) Mlle. V. Tobler - telephone interview. SRG (German Service) Mme. L. Siegeist, Director, Children's Programs. TSI (Italian Service) (Televisione Svizzera Italiano) Mlle. M. Pagnamenta, Director Children's Programs.

West Germany: Arbeitgemeinschaft der Offentlich-Rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD)

Herr S. Nohrhof, Coordinator,
Children's Programs
(WDR) Cologne.

Zweites Deutsches Fernsehen, (ZDF)
Herr George Rush, Head
Children's and Youth Division
Mainz

Additional information from:

Siegfrid Magold
Director, Prix Jeunesse
Munich.

FILMED FROM BEST AVAILABLE COPY

5. FUNCTIONS OF THE INDEPENDENT TELEVISION AUTHORITY

Independent Television Authority ITA

ANGLIA TELEVISION East of England. ATV NETWORK Midlands. BORDER TELEVISION The Borders and Isle of Man. CHANNEL TELEVISION Channel Islands. GRAMPIAN TELEVISION North-East Scotland. GRANADA TELEVISION Lancashire. HTV (HARLECH TELEVISION)Wales and West of England. LONDON WEEKEND TELEVISION London (weekends from 7 p.m. Friday). SCOTTISH TELEVISION Central Scotland. SOUTHERN INDEPENDENT TELEVISION South of England. THAMES TELEVISION London (weekdays to 7 p.m. Friday). TYNE TEES TELEVISION North-East England. ULSTER TELEVISION Northern Ireland. WESTWARD TELEVISION South-West England. YORKSHIRE TELEVISION Yorkshire

The creative content of the programmes is the concern of the programme companies, but the ITA ensures that the output of each company provides a proper balance of information, education and entertainment

The frequency, amount and nature of the advertisements must be in accordance with the Television Act and the extensive rules and principles laid down by the Authority
No sponsorship. Total distinction between programmes and advertisements
Average 6 minutes an hour maximum

The ITA builds, owns and operates the transmitting stations which radiate ITV programmes
47 VHF 405-line transmitters reach 98·7% of homes
15 UHF 625-line transmitters reach over two-thirds of homes with the combined colour/black-and-white pictures at the beginning of 1971

Guide To Indpendent Television, 1971 (Published ITA:1971), P. 7.

6. STATUTES AFFECTING TELEVISION ADVERTISING ON ENGLAND'S INDEPENDENT TV.

The following statutes may restrict, control or otherwise affect television advertising and should be noted:

a General

Accommodation Agencies Act, 1953
Adoption Act, 1958 (Section 51)
Betting, Gaming and Lotteries Act, 1963
Cancer Act, 1939 (Section 4)
Children and Young Persons (Harmful Publications) Act, 1955
Children and Young Persons Act, 1933 (Scotland, 1937)
Children and Young Persons Act, 1963 (Including the Children (Performances) Regulations, 1968)
Children's Act, 1958 (Section 37)
Copyright Act, 1956
Defamation Act, 1952
Education Acts, 1944-1948
Food and Drugs Act, 1955, and the Labelling of Food Order (SI 1953, No 536) as amended by the Labelling of Food (Amendment) Regulations
Geneva Convention Act, 1957 (Section 6)
Larceny Act, 1861 (Section 102)
Medicines Act, 1968
Opticians Act, 1958
Pharmacy and Medicines Act, 1941 (Sections 8-13; 15-17)
Race Relations Act, 1968
Registered Designs Act, 1949

Sale of Goods Act, 1893
Television Act, 1964 Sections 7, 8 & 9
Trade Descriptions Act, 1968
Trade Marks Act, 1938
Trading Stamps Act, 1964
Venereal Diseases Act, 1917
Weights and Measures Act, 1963

b Financial

Advertisements (Hire Purchase) Act, 1967
Advertisements (Hire Purchase) (Isle of Man) Act, 1966
Building Societies Act, 1962 (Sections 14, 48 & 51, and Schedule 2)
Channel Islands Act, 1967
Companies Act, 1948
Companies Act, 1967
Depositors and Investors (Prevention of Fraud) (Jersey) Law, 1967, and the Depositors and Investors (Prevention of Fraud) (General Provisions) (Jersey) Order, 1968
Hire Purchase Act, 1964
Hire Purchase Act (Northern Ireland), 1966
House Purchase and Housing Act, 1959 (Section 1)
Insurance Companies Act, 1958
Industrial and Provident Societies Act, 1965
Moneylenders Acts, 1900 and 1927
Prevention of Fraud (Investments) Act, 1958
Prevention of Fraud (Investments) Act (Northern Ireland), 1940
Protection of Depositors Act, 1963 (including the Protection of Depositors (Contents of Advertisements) Regulations, 1963)
Trustee Savings Banks Acts, 1954

ITV Guide to Independent Television (London: 1971), p. 127.

7. THE ADVERTISING CODE FOR CHILDREN OF ENGLAND'S INDEPENDENT TV

1 The Viewing Child

No product or service may be advertised and no method of advertising may be used, in association with a programme intended for children or which large numbers of children are likely to see, which might result in harm to them physically, mentally or morally, and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children.

In particular:

a No advertisement which encourages children to enter strange places or to converse with strangers in an effort to collect coupons, wrappers, labels, etc, is allowed. The details of any collecting scheme must be submitted for investigation to ensure that the scheme contains no element of danger to children.

b No advertisement for a commercial product or service is allowed if it contains any appeal to children which suggests in any way that unless the children themselves buy or encourage other people to buy the product or service they will be failing in some duty or lacking in loyalty towards some person or organization whether that person or organization is the one making the appeal or not.

c No advertisement is allowed which leads children to believe that if they do not own the product advertised they will be inferior in some way to other children or that they are liable to be held in contempt or ridicule for not owning it.

d No advertisement dealing with the activities of a club is allowed without the submission of satisfactory evidence that the club is carefully supervised in the matter of the behaviour of the children and the company they keep and that there is no suggestion of the club being a secret society.

e While it is recognized that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interests of any particular product or service. In an advertisement offering a free gift, a premium or a competition for children, the main emphasis of the advertisement must be on the product with which the offer is associated.

f If there is to be a reference to a competition for children in an advertisement, the published rules must be submitted for approval before the advertisement can be accepted. The value of prizes and the chances of winning one must not be exaggerated.

g To help in the fair portrayal of free gifts for children, an advertisement should, where necessary, make it easy to see the true size of a gift by showing it in relation to some common object against which its scale can be judged.

2 The Child in Advertisements

The appearance of children in advertisements is subject to the following conditions:

(*a*) *Employment*

It should be noted that the conditions under which children are employed in the making of advertisements are governed by certain provisions of the Children and Young Persons Act, 1933 (Scotland 1937) and the Act of 1963; the Education Acts, 1944 to 1948; the Children (Performances) Regulations, 1968; and the appropriate by-laws made by Local Authorities in pursuance of these Acts.

(*b*) *Contributions to Safety*

Any situations in which children are to be seen in television advertisements should be carefully considered from the point of view of safety.

In particular:

i children should not appear to be unattended in street scenes unless they are obviously old enough to be responsible for their own safety; should not be shown playing in the road, unless it is clearly shown to be a play-street or other safe area; should not be shown stepping carelessly off the pavement or crossing the road without due care; in busy street scenes should be seen to use zebra crossings in crossing the road; and should otherwise be seen in general, as pedestrians or cyclists, to behave in accordance with the Highway Code.

ii children should not be seen leaning dangerously out of windows or over bridges, or climbing dangerous cliffs.

iii small children should not be shown climbing up to high shelves or reaching up to take things from a table above their heads.

iv medicines, disinfectants, antiseptics and caustic substances must not be shown within reach of children without close parental supervision, nor should children be shown using these products in any way.

v children must not be shown using matches or any gas, paraffin, petrol, mechanical or mains-powered appliance which could lead to their suffering burns, electrical shock or other injury.

vi children must not be shown driving or riding on agricultural machines (including tractor-drawn carts or implements). Scenes of this kind could encourage contravention of the Agriculture (Safety, Health and Welfare Provisions) Act, 1956.

vii an open fire in a domestic scene in an advertisement must always have a fireguard clearly visible if a child is included in the scene.

(*c*) *Good Manners and Behaviour*

Children seen in advertisements should be reasonably well-mannered and well-behaved.

ITV: GUIDE TO INDEPENDENT TELEVISION 1971, pp. 122-23

8. ENGLISH TELEVISION CODE ON THE BROADCAST OF VIOLENCE

A. INDEPENDENT TELEVISION

VIOLENCE IN PROGRAMMES -- THE INDEPENDENT TELEVISION CODE

The context of violence

1 Conflict, the clash of purposes and personalities, is a major element in drama, and not least in great drama. Physical violence is conflict at the point when blows are exchanged or weapons are used. Persecution, bullying, intimidation, humiliation and cruelty are forms of mental violence, and it is well to remember that the suffering thus caused may exceed that caused by physical violence, though not a hand has been raised to strike.

2 The first rule in the control of both forms of violence must always be to examine the dramatic context in which they occur, and the ends to which they are a means. For, if need be, physical force may be used to protect the law as well as break it, to defend the guiltless or helpless as well as oppress them, to impose a just settlement as well as an unjust one, and anger may take the form of a just moral indignation against the infliction of cruelty, as well as of a vicious outburst of temper or a mercilessly sustained vendetta.

3 Therefore, in dramatic programmes likely to be seen by children, the initial question to be asked is whether they are pervaded with a clear sense of right and wrong. All may turn on the answer. For children acquire their moral sentiments from the society around them, including its aspect in television, and particularly from those they admire both in real life and in literature and drama. They tend to model their own conduct on the conduct of those they admire, and shun the conduct of those they feel to be bad. It follows that the ends for which characters presented to them as admirable resort to physical force should always be socially defensible.

Violence for its own sake not permissible

4 The second rule, which follows from the first, is that violence, whether physical or mental, should never be allowed 'for its own sake' – that is to say, simply because it attracts or secures the attention of audiences, or certain types of audience. If the nature of it, or the sheer quantity of it, go beyond its dramatic function, it should be cut. Individual brutality or the aimless violence of mobs can be shown; but there comes a point at which they have exhausted their dramatic role – and at that point they should stop. Purely quantitative control is important.

Intensity of violence

5 The third rule concerns the quality or intensity of violence. This may be a question of distance or closeness in space and time. A long shot of an ambush or cavalry charge is one thing, a close-up of facial agony, though part of that whole, is another. Distance in time, the remoteness of the setting from our world, may also lessen the emotional impact of violence. The senses are less vividly impressed. It may also be lessened when the story is simply not regarded as real - the fairy story, the conventional adventure story or the re-created world of the routine Western, with its stock characters, or the puppet, marionette, and mime. But not too much importance should be attached to this form of 'distance'. Reality can shrink distance, and thrust through any convention. Horror in costume is still horror.

The protection of children

6 Within this broad frame of reference, great care should always be taken in the presentation of the following:

a Scenes likely to frighten children.
(There are degrees of fear, from the mild and half-pleasurable fear of climbing a tree or a mountain to absolute unmixed terror, and children vary greatly in their susceptibility to fear. Horror deliberately presented as an entertainment should be prohibited.)

b Scenes likely to unnerve and unsettle children.
(Care must be taken to guard children against the impression that they are entering a world in which they can count on nothing as settled, reliable and kind, and in which they must make their way at the expense of others, resorting to physical or mental violence whenever it will pay them.)

c Scenes likely to cause pain to children.
(Pain witnessed, except by a brute, is pain felt. When witnessed, the pain of others stirs sympathy, and the desire arises to relieve suffering and protect the weak or helpless against it. This is a stage of moral growth. But there are degrees of suffering altogether too painful for children to watch. The more helpless the victim, such as the aged, the infirm, or an animal, the greater the pain induced in a good-hearted child.)

d Scenes in which pleasure is taken in the infliction of pain or humiliation upon others.
(Children should know that bullies are a fact of life, but great care must be taken to see that they despise them and do not secretly admire them. When such scenes reach the level of deliberate torture, they should be either momentary or banned entirely.)

e Scenes in which the infliction or acceptance of pain or humiliation is associated with sexual pleasure.
(These should be eliminated.)

f Scenes which children might copy with injury to themselves or others.
(Children are imitative and curious. The technique of hanging, or experiments with fire, or tying and locking up, or submerging in water, can easily be tried by a child.)

g Scenes in which easily acquired and dangerous weapons are used.
(It is a simple fact that guns and swords are not easily come by, while knives, bottles, bars and bricks are. It is not good that children with a tendency to violence should see them in frequent use.)

h Scenes in which the less usual methods of inflicting injury are employed.
(This includes rabbit punches, suffocation, the sabotage of vehicles, and dangerous booby traps.)

7 In cases of doubt, cut. The risk is not one that can decently be taken.

ITV: Guide to Independent Television (London: 1971), pp. 110-111

8. ENGLISH TELEVISIOH CODES ON THE BROADCAST OF VIOLENCE

B. THE BRITISH BROADCASTING CORPORATION

A BBC-tv Code of Practice on violence in television programmes

It is difficult and undesirable to be dogmatic about a subject which has a great many and diverse aspects. The type of programme, the time of its showing, and the likely composition of the audience for whom it is intended are three of the major considerations which will condition the decisions taken by producers and others responsible for what appears on the screen. To attempt to lay down laws too precisely to meet all situations would be to invite inconsistency. But to talk of good taste, common sense, and the avoidance of extremes is not enough. A general code of practice could be of positive value in ensuring that in avoiding harm on the one hand, the BBC did not impoverish or emasculate its material on the other.

Children's programmes

The worlds which children and grown-ups occupy, though they overlap, are different. Subjects with unpleasant associations for the one will often be taken for granted by the other. Guns and fisticuffs may have sinister implications for adults; seldom for children. Family insecurity and marital infidelity may be commonplace to adults; to children they can be deeply disturbing.

The main danger points are:

Situations which upset a child's emotional security, arising out of adoption, desertion, cruelty in the home, unwanted children, friction between parents, especially in contemporary settings.

Portrayal of injury, illness, or disablements, especially when used to sharpen a dramatic crisis (e.g. nightmares); and of embarrassing personal disabilities (e.g. stuttering).

Dangerous examples of "villainous" action which invite imitation, e.g. the use of intriguing weapons, traps, and pitfalls, from sabotaged bicycles to trip-wires.

Bad habits in "good" characters; e.g. chain-smoking, hitting below the belt.

Brutality: the most difficult category. Brutality is not the same thing as violence. Violence is not the same thing as combat. Yet because combat, which is healthy and brutality, which is not, both contain violence, they tend to become identified. Overemphasis in picture and sound is one key. The long camera shot renders many affrays and battles inoffensive; close-up camera shots make the same incidents inadmissible.

Weapons: the choice is important. Coshes, knives, whips, and bottles are more suspect than revolvers, rifles, or swords, because they are more easily available or improvised.

Atmosphere: This can be more upsetting than violence because here what is essentially a subjective subject becomes most personal. To chill the spine is a legitimate part of story-telling. To create an eerie and fearful atmosphere, especially with the aid of background music, or sudden optical shock, can be more than momentarily disturbing. The supernatural, especially in modern dress, is perilous ground.

These points made in relation to children's programmes are of importance to those concerned with programmes up to 9 p.m., during which time children are known to be watching in substantial numbers.

CONT.

Adult programmes

Producers with library film material to draw upon must always satisfy themselves first of all that the illustrations they choose which depict scenes of violence, brutality, or horror are valid and essential to their theme, that the meaning of the programme is, indeed, heightened by the inclusion of such sequences. They must then ask themselves if the effect of including those scenes is not, in the case of a large number of normal viewers, going to cause such distress or resentment as to invalidate the programme altogether for those people. If the viewer is to be exposed to shock, or indeed to fear,

there must be certainty in advance that the reasons are good and proper ones. They may well be, but justification by hindsight is not acceptable.

The Code restates the following principles:

A sequence involving violence should arise naturally from the story, and be therefore dramatically necessary and defensible. If it is inserted extraneously for depraved effect, it should be rejected outright. This happens with many of the "private-eye" and police series which come from the United States. The "western", on the other hand, has a formal and stylised tradition, of which shooting and slogging it out are an essential part. The latest filmmakers, however, are apt to interject a sudden piece of optical or acoustic self-indulgence into an otherwise admissible fight between law and outlaw. This requires vigilance.

Any such "natural" sequence should not be unduly prolonged.

No sequence should include shots which dwell upon the more gruesome and bloody physical aspects of a combat.

As with children's programmes, the use of dangerous implements, other than firearms, has to be watched, to avoid both revulsion and imitation in viewers.

Sound effects and sound track should not distort or magnify the impact of violence, e.g. the breaking of bones, the cracking of skull or jaw.

In a fist fight, neither contestant should engage in tactics of a vicious or bestial nature.

Violence inflicted on a woman or animal must require special scrutiny.

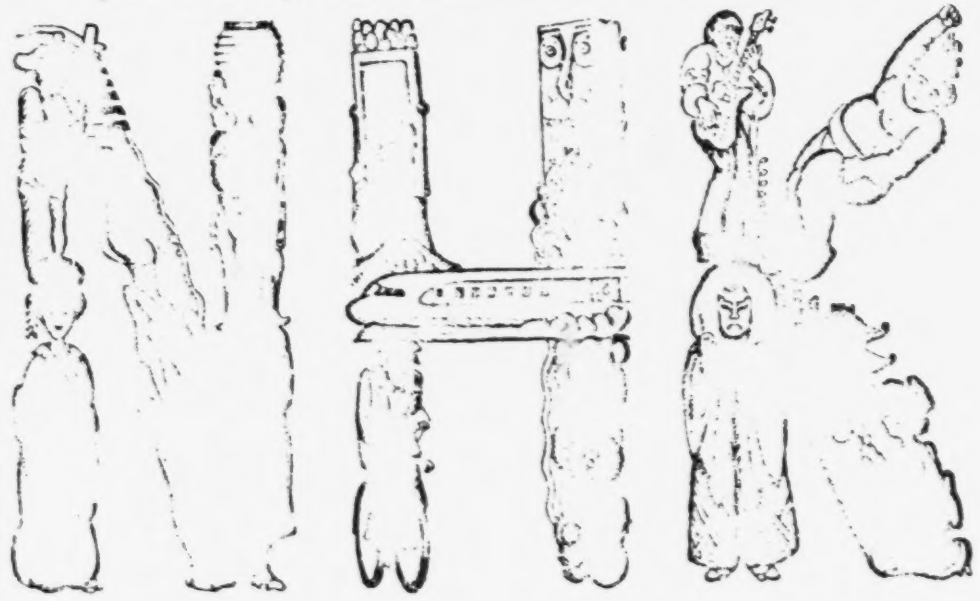
If there is any suspicion that a scene has been written, or filmed, deliberately to scare the imaginative and/or nervous viewer, then it should automatically be excised.

Equally important, consideration should be given to the concept of the film or play, to the purpose and intentions of the producer or author and the means they have employed to carry those out. Integrity must not be carelessly dismissed.

Finally, the most important rule for all staff is to refer for further examination anything about which they are doubtful. The effect of such reference in the long run is much more likely to be positive than negative. Responsibility shared means progress, not regression.'

ntrol of Subject Matter BBC Programmes"(Pub: BBC), pp. 14-16.

What TV network has 2000 outlets, is run by computer,
broadcasts in stereophonic sound,
operates a high school and carries no commercials?



By David Lachenbruch

The world's largest television network? NBC? CBS? BBC? Wrong—it's NHK. If you've never heard of it, here's a hint: the initials stand for Nippon Hoso Kyokai.

That's Japan Broadcasting Corporation to you—your network for just about everything from hard rock to rock-gardening, kabuki to quiz shows, soap opera to samurai (often combined), softball to sumo wrestling—plus what may be the largest dose of news and public affairs administered by any TV network. But no commercials.

Among NHK's distinctions, it's the world's only TV network which broadcasts in stereophonic sound—or in two languages at the same time, which will be explained later in this article—or in no sound at all (on its regular programs for the deaf). It's the only network which regularly broadcasts (intentionally) programs for the mentally retarded. In addition, it operates a fully accredited television high school with 70,000 students.

It's also the world's only network where the majority of routine and technical jobs—from allocation of studios and cameras to actual day-to-day broadcasting operations—are performed by computer.

And it's certainly the only network which sends mailmen out every two months to round up its viewers and put the bite on them.

In a nation with one-twenty-fifth the area and about half the population of the United States, NHK owns and operates 2000 TV outlets. In the U.S., no network nor any other entity is permitted to own more than seven TV stations, but each of the American networks has around 200 affiliated stations which depend on it for a majority of their programming. Actually, it's somewhat misleading to compare NHK's 2000 outlets with America's fewer than 900 originating stations, since many of NHK's 2000 are low-powered repeaters operating unattended. NHK owns only about 140 stations which originate their own programs.

NHK, of course, is the official—actually, sort of semi-official—broadcasting voice of Japan. It exists side-by-side with more than 800 privately owned and commercial—very commercial—outlets (with 80 originating stations) served by their own networks, operating along the lines of American commercial TV.

NHK usually wins hands down in ratings, often taking all of the top seven or eight positions. NHK programs reach more than 96 per cent of the population, as opposed to around 85 per cent for all of the commercial stations combined.

NHK actually is two networks, because in each area it runs two channels with separate programming. Both the "General" and the "Educational" networks operate from 6 A.M. until midnight. The General Network, a combination of old and new, reflects the dual character of modern Japan. Some 21 per cent of its programming is classed as "entertainment," 38 per cent as "cultural," but it's often hard to tell the difference. Under the entertainment category come such traditional Japanese forms as kabuki dramas, noh comedies, Bunraku puppets and what NHK calls "rustic folk music and dances." Daytime serials are particularly popular, one morning soap opera receiving a rating of 50—meaning half of the nation's TV sets were tuned to it—a virtual impossibility for a daytime show (or almost any show) in the United States. One of the most popular evening shows is *Stage 101*, a youth-and-rock-oriented variety hour.

News and public affairs, including sports, occupy about one-third of the General Network's program time, including a news hour from 7 to 8 P.M., followed by a news recap at 9:30. NHK maintains a news staff of 2000 full-timers, with bureaus in 24 countries, including Communist China. Each overseas staffer is trained to be a one-man crew—reporter, announcer, producer and cameraman. NHK places very little reliance on news footage it doesn't shoot itself.

One of the joys of NHK's news coverage is its willingness to put events on the air live, as they are happening. Japan is one of the few countries where the legislature is televised live. NHK keeps a camera in the Diet (Parliament) where it not only covers important debates, but occasionally focuses on legislators sleeping soundly through the business of lawmaking. Three years ago, it treated its viewers to the spectacle of their chosen representatives engaged in a free-for-all fist fight. Although NHK is a creature of government, its administration feels safe in showing the indiscretions of both government and opposition parties on a roughly equal-time basis. During the student riots two years ago, NHK was right in there with full coverage, carefully giving all sides of the question. "As long as everybody criticizes us equally, we're all right," says an official.

NHK rarely buys programs, producing some 90 per cent of its own fare. Unlike Japan's commercial networks, it uses few American-made shows. "If a program is produced in the United States, it's for Americans," goes the reasoning. "If we want an American program, we send our own team over." A noticeable exception was *The Doris Day Show*, broadcast during Expo 70 with simultaneous Japanese and English sound tracks, presumably to →

continued

make American visitors feel at home. (Unfortunately, few Americans even knew about this act of hospitality—visitors to Japan don't sit in their hotel rooms watching TV.)

NHK's Educational Network is just that. It broadcasts 33 hours of programs to schools a week, viewed by more than 83 per cent of the nation's classrooms. In addition, it transmits a four-year prime-time home-study course leading to a high school diploma, and has noncredit courses available to anyone who wishes to tune in and buy the required text at his nearest newsstand. You can learn English, French, German, Russian, Spanish or Chinese on NHK, take play-as-you-watch lessons in violin, piano or guitar, study scientific agriculture, modern business or "home management." In the planning stage is a third television network to bring a college degree within tuning range of every Japanese home.

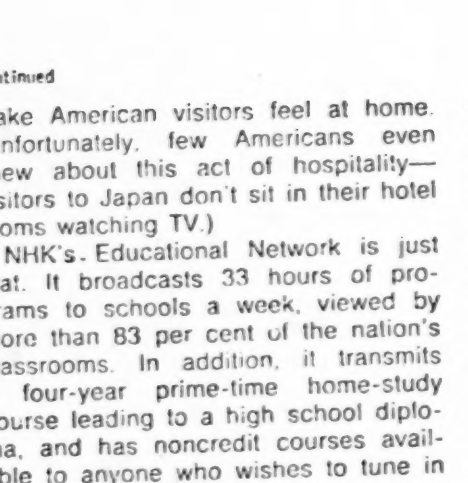
It may seem inscrutable to us that NHK teaches both elementary abacus and computer technology, but it's perfectly scrutable to the Japanese who often use one to check the other. A technical course starring NHK's own computer was a surprise hit of the Educational Network—a million copies of the textbook were sold.

NHK's computer is the heart of the huge, modern Broadcasting Center at the site of the 1964 Tokyo Olympics. This facility, together with a headquarters building in downtown Tokyo, house half of NHK's staff of 16,000, and soon will be augmented by a new 23-story building. The Broadcasting Center has 20 television and 23 radio studios (NHK also operates one FM stereo, one shortwave and two AM networks), all tied into an IBM 360 computer, which soon will be replaced by a monster the size of that used at the Houston Manned Space Flight Center.

The computer operates two basic automation systems. One, called SMART (Scheduling Management and Allocating Resources Technique), automatically allocates studios, equipment and staff 9 days in advance for every NHK-produced television or radio show. The other, ABCS (Automatic Broadcast Control System), operates nearly all equipment, such as video and sound-tape recorders and film cameras, and all switching between studios and program sources. Although located in Tokyo, ABCS also controls switching at 53 local stations, cutting automatically between local and network feeds.

Even though it replaces 3000 employees, the computer hasn't lost the human touch. In case of trouble with its circuits, it switches over to a manual system, but not before broadcasting its apologies.

The same computer becomes a TV personality at election time. Its high accuracy record was cast in doubt during the 1968 campaign, when it forecast that one candidate for the upper house would receive an unprecedented total of more than 3,000,000 votes. Political analysts said this was impossible, and suggested that honorable computer had ruptured an integrated →



'We don't know when this tape will be shown, so don't mention the weather, holidays, political figures, elections, sports, movies, wars . . .'

continued

circuit. But SMART had the last laugh. The candidate won with 3,200,000 votes.

In its spare time, the computer keeps track of payment of viewing fees and prints the receipts which go to 24,000,000 set-owning families. NHK feels the viewing fee is what keeps it honest—free of government control—since it goes directly to the public to raise its $373,000,000 budget. The fee (NHK avoids the word "tax") is 88 cents a month for a black-and-white set and $1.29 for color.

Those who pay for a full year in advance receive a special discount; they pay for only 11 months. Citizens may arrange to have the fee deducted painlessly from their bank accounts. But most viewers pay their fees in a big bimonthly house-to-house roundup, for which NHK augments its collection staff of 2000 with an additional 3000 temporaries. Many of these are mailmen, who belong to the only group which knows all of the families in Japan's numberless houses on nameless streets. The mailman is also in a good position to know who owns a TV set and who doesn't.

Unlike England, where evasion of the telly registration fee is something of a national sport, there are few collection problems in Japan, where it's estimated that more than 99 per cent of set owners pay up. Families on welfare are automatically exempted from the fee, even if they own color sets. And an NHK official explains, "If a family can't pay the fee because of a financial problem, we consider that." NHK's policy is to trust in the honesty of the public. "If someone is discovered to have an unregistered set and tells us, 'I bought it yesterday,' we accept the explanation." Under the broadcasting law, evasion of viewing fees is a misdemeanor—but since TV broadcasting began in 1953, not one case has ever gone to court.

Foreign tourists sometimes notice the little symbols pasted on the doorway of almost every house and apartment in Japan. These are displayed not to ward off evil spirits, but NHK's collectors. Upon payment of his fee, the set owner receives an NHK sticker, different kinds for black-and-white and color sets. A color-set sticker on the doorway is, of course, a status symbol.

NHK supports a large technical organization which not only has developed color TV cameras and space-satellite relay systems, but engages in such basic research as studies of eyeball movement. Nevertheless, NHK's scientific development that brings most pride to the Japanese man in the street is the dual-sound system used on the General Network.

This system, which made possible bilingual broadcasting at Expo, now is being used to add stereophonic sound to some symphonic and variety programs. Stereo television sets, and dual-sound adapters for existing sets, are widely available. They permit the viewer to select one of two sound tracks by pushing the proper button ("main channel" or "subchannel") during bilingual broadcasts, or by pushing the "stereo" button to receive special musical broadcasts in two-channel sound. NHK plans to add this dual sound to its Educational Network to make it possible to televise courses with separate sound tracks for students at different levels of achievement.

In view of their country's rise to technological prominence and its new status as the world's largest producer of television sets, many Japanese feel defensive about having "copied" American technical specifications for both black-and-white and color television. But now the Japanese are following their own path in both programming and technology, and this American visitor has been told at more than one demonstration of stereo-sound television, "Don't worry, you Americans will copy it sooner or later." END